

VUE Weekly

EDMONTON'S URBAN VOICE



Looking good and skating aggressively • 8-10



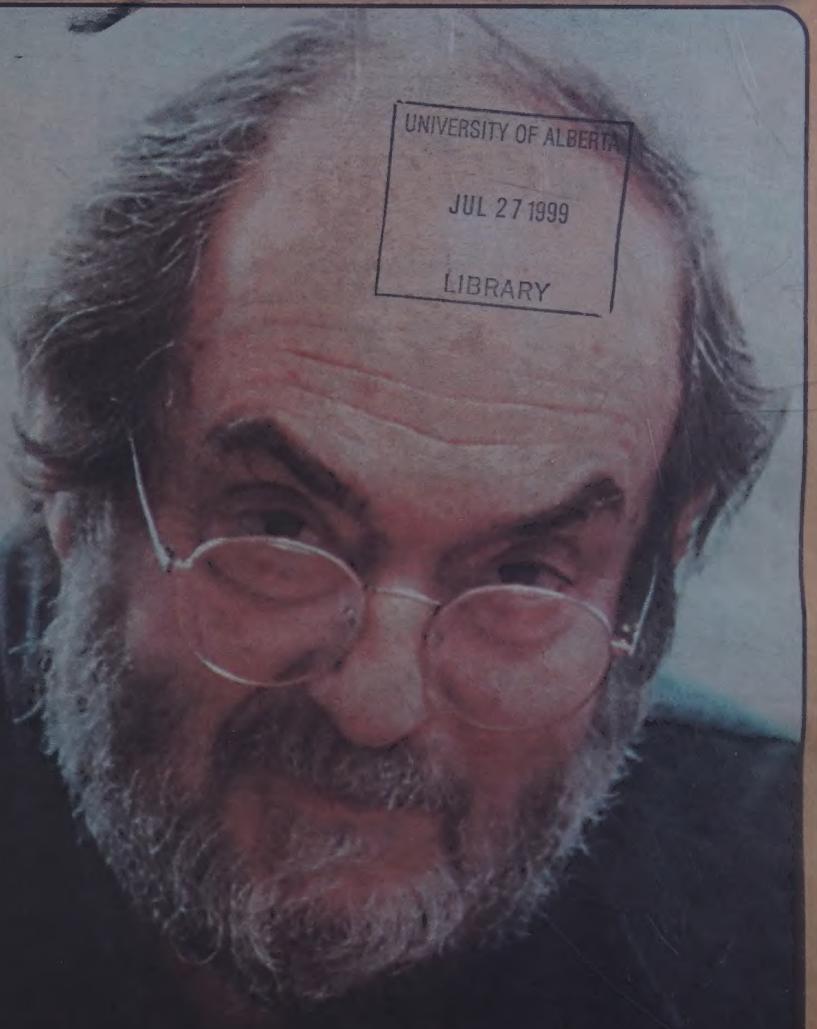
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JUL 27 1999

LIBRARY

Stanley Kubrick

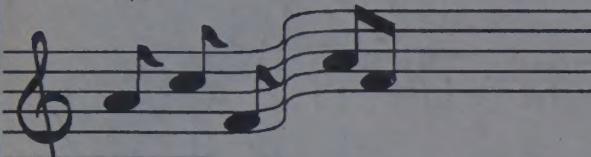
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Eyes Wide Shut • 30

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Epcor sale saga • Hollywood hates Canada • *Lake Placid*

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Royal Bank A Taste Of Edmonton



VUE
Weekly
EDMONTON'S URBAN VOICE

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THURSDAY - July 22

Klondike Breakfast - Churchill Square - 7:00 AM to 9:30 AM
• Sounds '99 • Status • Klondike Kate • Celebrations

A-Channel - EdmontonFest Stage

Churchill Square - Original Nite - 4:00 PM to 11:00 PM
• Bitter • Clear Isabel • The Rage

FRIDAY - July 23

Klondike Breakfast - Northwood Shopping Centre - 7:30 AM - 10:00 AM
• Sounds '99 • Peter & Mary • Klondike Kate • Celebrations

A-Channel - EdmontonFest Stage

Sir Winston Churchill Square - 11:00 AM - 11:00 PM
EVOLUTION OF COUNTRY MUSIC - • Sounds '99 • Klondike Kate
• Celebrations • Foggy Minded Mountain Boys • Hootin' Annies
• Stanton Jenson • Claudia Payne & Blueprint • All The Rage In Dallas

SATURDAY - July 24

Klondike Breakfast - Churchill Square - 8:00 AM to 10:30 AM
• Sounds '99 • Status • Klondike Kate • Celebrations

A-Channel - EdmontonFest Stage

Sir Winston Churchill Square - CELTIC MUSIC - 4:30 PM to 11:00 PM
• The Boys Of The Town • Irisheen • Cove • The McDades

SUNDAY - July 25

Party On! Red Hot Blues - Churchill Square - 7:00 PM to 11:00 PM

MONDAY - July 26

Klondike Breakfast - Millwoods Town Centre - 7:30 AM - 10:00 AM
• Sounds '99 • Status • Klondike Kate • Bob Shortt

A-Channel - EdmontonFest Stage

Sir Winston Churchill Square - SALSA NIGHT - 4:00 PM to 11:00 PM
Latin Heat Dance Music

TUESDAY - July 27

Klondike Breakfast - Westmount Shopping Centre - 7:30 AM - 10:00 AM
• Sounds '99 • Status • Klondike Kate • Celebrations

A Taste of Edmonton - A-Channel Edmontonfest Stage - 11 AM - 11:00 PM
• Sounds '99 • Klondike Kate • The Rault Brothers Band • Celebrations

• Matthew's Grin • The Joes • Godiva • The Howlers

WEDNESDAY - July 28

Klondike Breakfast - Terra Losa Shopping Centre - 7:30 AM - 10:00 AM
• Sounds '99 • Status • Klondike Kate • Bob Shortt

A Taste of Edmonton - A-Channel Edmontonfest Stage - 11 AM - 11:00 PM
• Sounds '99 • Dr. Plaid • Klondike Kate • Celebrations • The Rage

• Joint Chiefs • The Kit Kat Club • The Nomads

THURSDAY - July 29

Klondike Breakfast - Bonnie Doon Shopping Centre - 7:30 AM - 10:00 AM
• Sounds '99 • Status • Klondike Kate • Celebrations

A Taste of Edmonton - A-Channel Edmontonfest Stage - 11 AM - 11:00 PM
• Sounds '99 • Klondike Kate • Celebrations • The Hitmen

• Aunt Edna's Spoon Collection • Grooteown • The Joes • Godiva

FRIDAY - July 30

Klondike Breakfast - Southgate Shopping Centre - 7:30 AM - 10:00 AM
• Sounds '99 • Status • Klondike Kate • Celebrations

A Taste of Edmonton - A-Channel Edmontonfest Stage - 11 AM - 11:00 PM
• Sounds '99 • Klondike Kate • The Rault Brothers Band • Celebrations

• Yikes • Aunt Edna's Spoon Collection • The Nomads • One Hundred Watt Bulb

SATURDAY - July 31

Klondike Breakfast - TBA - 8:00 AM to 10:30 AM
• Sounds '99 • Status • Klondike Kate • Celebrations

A Taste of Edmonton - A-Channel Edmontonfest Stage - 11 AM - 11:00 PM
• Sounds '99 • Klondike Kate • Celebrations • Rocky Mountain Roses

• Headlong Walkers • The Joes • Mere Mortals • Six Figures

• Big Breakfast Boogie Band



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Stanley Kubrick • 30-31

In the last few photos taken of him, Stanley Kubrick looks startlingly like that other famous creative recluse, Salman Rushdie. Of course, Rushdie had ample justification for the hunted look on his face; Kubrick, on the other hand, became a recluse by choice, holing up in England and shrouding each new film of his in a blanket of mystery that made George Lucas look about as secretive as Roseanne Arnold. Kubrick's final work, *Eyes Wide Shut*, stars Tom Cruise and Nicole Kidman, and the weirdly compelling TV commercials for the film don't tell you much more than that. You'll have to read Matthew Hays's review of the film to get the full lowdown—is it really, as Hollywood insiders claim, the most sexually daring big-studio film ever made? Does Tom Cruise really wear a dress in one scene? Does the flick really begin with a giant close-up of Nicole Kidman's ass?—and while you're at it, read our assessments of the other films in Kubrick's filmography, from 1956's *The Killing* to 1987's *Full Metal Jacket*.

Cover Photo by Christiane Kubrick

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Christian Rock • 18

Christian band Whoville once gave a concert at a church and inspired such a furious bout of moshing that the crowd nearly broke through the floor. The current wave of Christian rock bands are doing much the same thing, metaphorically speaking—groups like Jars of Clay (pictured) are helping Christian music break through into the unlikeliest of genres. (Christian punk?) But are these musicians sacrificing their message and their beliefs in the process?



Lake Placid • 32

Bridget Fonda would have been happy to continue making respectable, artistic films like *Scandal*, *The Godfather Part III* and *City Hall* for the rest of her career... but her creature-feature-loving mother encouraged her to sign onto *Lake Placid*, a film about a man-eating crocodile that was a goofball property even if superstar TV producer David E. Kelley (*Ally McBeal*, *The Practice*) wrote the script. But the dismal B.C. weather that plagued the production turned out to be the biggest horror the actress encountered.

Ask Sasha • 42

Vue Weekly's favourite bisexual ex Stripper advice columnist, (Sasha, not David DiCenzo) will make another step forward in her domination of the Canadian media when her column "Ask Sasha" begins appearing in the cheeky (albeit corporate-owned, tsk tsk) Toronto weekly newspaper Eye.

Ah, but we were hep to her charms long before that. (Okay, three months before that. But still!) So remember, Edmonton readers: Vue has kept you 90 days ahead of the oh-so-sophisticated Toronto curve—at least as far as tips on straying girlfriends and medical sex fantasies are concerned.



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#307, 10080 Jasper Ave
Edmonton, AB T5J 1V9
Tel: (780) 426-1996
Fax: (780) 426-2889
e-mail: <office@vue.ab.ca>
website: <http://vue.ab.ca>
VURB website: <www.vurb.com>

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Editor/Publisher

Ron Garth
<ron@vue.ab.ca>

Associate Publisher

Maureen Fleming
<maureen@vue.ab.ca>

Editor-in-Chief

David Gobeil Taylor
<dgt@vue.ab.ca>

Music Editor

Dave Johnston
<music@vue.ab.ca>

Assistant Editor

Paul Matwyshuk
<paul@vue.ab.ca>

Staff Writer

David DiCenzo
<dcenzo@vue.ab.ca>

Production Manager

Terry Cox
<tct@vue.ab.ca>

Office Manager

Glennys Switzer
<glennys@vue.ab.ca>

Layout Manager

Matt Bromley
<mmatt@vue.ab.ca>

Sales and Marketing Manager

Vicki Charron
<vicki@vue.ab.ca>

Promotions Manager

Aviva Kohen
<aviva@vue.ab.ca>

Advertising Representatives

Sue Hodge, Troy Hogg,
Rob Lightfoot, Angela Regimbald
<advertising@vue.ab.ca>

Local Advertising

Call 426-1996

National Advertising

DPS Media (416) 413-9291

Contributing Editors

David DiCenzo (Sports)

<sports@vue.ab.ca>

Paul Matwyshuk (Theatre, Books)

<theatre@vue.ab.ca>

Gary Gowran (Music Notes)

<musicnotes@vue.ab.ca>

Maureen Moore (Style, Food)

<style@vue.ab.ca>, food@vue.ab.ca>

Dan Rubinstein (News)

<dan@vue.ab.ca>

Glennys Switzer (Listings)

<listings@vue.ab.ca>

Danielle Zyp (Visual Arts)

<visualarts@vue.ab.ca>

Contributors

Richard Burnett, Ian Caddell,

Teresa Dharma, James Grasdal,

Matthew Hays, Heidi Meek,

Lesley Primeau, Steven Sandor,

Sasha, T.C. Shaw, Nicola Simpson,

Francis Tétraud, J. Wheeck,

Yuri Wuensch

Layout/Production Team

Matt Bromley, Terry Cox,

Mike Garth, Dave Johnston,

Glennys Switzer

Administrative Assistant

David Laing

Printing and Film Assembly

The Edmonton Sun

Distribution

Clark Distribution

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Making the case for keeping Epcor

Parkland says selling utility would mean disaster

BY DAN RUBINSTEIN

Kevin Taft says he's not opposed to privatization on idealistic grounds. A few years ago, for instance, he supported the sale of the City of Edmonton's telephone company. But when it comes to Epcor's future, the researcher hired by the Parkland Institute to look into the proposed sale says it's an open and shut case.

"I'm opposed to bad deals," said Taft, "and this is a bad deal for Edmonton. It's a remarkably bad deal. The bottom line is that the case for selling Epcor is very, very weak and the case for keeping it is very strong."

Taft was speaking at a press conference earlier this week where the Parkland Institute released a new report on the issue. The study, *Aftershock: The Open and Shut Case Against Privatizing Epcor*, was finished just in time for a special July 18 city council session, an all-day debate on Mayor Bill Smith's motion for council to go ahead and start preparing a strategy for the privatization of the utility.

Aftershock was written by Taft and Myron Gordon, a University of Toronto Faculty of Management professor. It will be given to city councillors, business leaders and

other interested parties in an attempt to persuade council as well as the public not to support the privatization effort. Neither Taft nor Parkland executive director Bill Moore-Kilgannon really knows what response the report will generate. But they had to get the information out, because, as Taft said, any short-term gains from selling Epcor will give way to long-term losses.

Risky business

The basic argument for selling Epcor, a move supported by financial documents created by RBC Dominion Securities, says the electricity business will be too risky for the city in a deregulated market. If Edmonton can get approximately \$1.3 billion for this valuable, efficient, yet ultimately unstable company, it should make the move. The money raised by investing that money will match whatever revenues Epcor would have generated, the argument goes, doing so without risk to the City.

Stop right there, says Taft. Among *Aftershock*'s conclusions, all of them supported by reams of charts and financial data, is the key point that "An investment fund created from the proceeds of the sale of Epcor will not sustain a payment to the City equal to the dividends that Epcor will earn. If the proposed investment fund attempts

to equal Epcor's dividends, that fund will go broke. This is the case whether all of Epcor is sold, or only a portion of it."

The executive summary goes on to say that Epcor's value can be expected

to rise from \$1.3 billion to \$2.2 billion in 10 years, and to \$3.6 billion by 2020. "None of these gains," it states, "will be enjoyed by the City if Epcor is sold." Moreover, in response to the claim that emerging energy technologies will hurt Epcor's steady financial foothold, the report says, "New technologies are continuously arising in Epcor's businesses, and the company has a long history of adapting effectively to them. Advances such as fuel cells, microturbines, solar power, and wind power pose no significant threat to Epcor's assets or operations for decades to come."

Two sets of books

Last week, before the Parkland Institute released *Aftershock*, the University of Alberta-based think tank held a separate press conference to highlight one of the key findings that came out of its research.

When the Royal Bank was first hired by the city to produce a study on the privatization of Epcor—at a cost of more than \$500,000—it said holding on to the company would be a "high risk" and "low return" investment. But in late June, when Epcor issued a \$150 million debenture at 6.8 per cent (essentially a loan from major financial companies), the Royal Bank was one of three companies to serve as underwriter on Epcor's prospectus, which requires "true and plain disclosure of all material facts" under the Securities Act. Given to potential investors to buy some of the \$150 million worth of debenture, the financial companies have chased. And that prospectus, Taft, completely contradicts the Royal Bank initially told council about Epcor.

"They built up and created an impression of increasing risk for the city to continue owning Epcor," said about the Royal Bank's series of reports. "The unmistakable impression created is, 'Boy, the electricity business is an expensive mess and the city should consider getting out of it.'

"The impression created by

prospectus is very different," continues. "It indicates that Epcor is a safe and secure company. It's clear that the message to city council is 'Sell the company and get out from these risks,' and the recommendation to investors is that it's a strong company, and will be least 30 years. For anybody reading these two sets of documents, almost hard to believe they're the same company. I think the messages are tailored to the audience. One audience they want to buy other they want to convince them they can't see any other conclusion."



BY RICHARD BURNETT

The sweet bi and bi

I'll always remember a fab dinner one summer night with my uncle and aunt at their digs. As the three of us dined on pasta and wine at their kitchen table, the conversation turned to sex.

Now, as family, friends, readers, editors and former boyfriends well know, I've never been one to shy away from discussing sex or even my own sex life in print, on TV, across the bar—you name it.

That fact has, of course, landed me in trouble plenty of times. (*Winnipeg's Uptown* alt-weekly even dumped my column last summer after one instalment—which I cheekily dubbed "Bottoms Up!"—ignited a citywide furor over gay sex.) And as I sat at that kitchen table celebrating the fluidity of sexuality, my uncle sat nodding enthusiastically while his wife blanched.

Because embracing sexuality as fluid is dangerous. After all, what will others think, regardless of whether or not you actually do it?

"For a while, I was having relationships with women and one-night stands with men," my friend John told me over cocktails in a cruisy martini lounge one night. "Then it reversed. I was having relationships with men and one-night stands with women. At some point you give up trying to define it. I don't like the idea of labels, so I try to undercut them with new ones and the best I can come up with is ambisexual. I've often been called a

fence-sitter by some gays, but I treat them just like I do homophobic heterosexuals."

Bi phobia is fuelled by attitudes like: "Bisexuals are unable or unwilling to make a satisfying commitment to one person"; "Bisexuals find it difficult to love and lust after the same person"; "Bisexuality is only a phase that people go through on their way to becoming full-on fags and dykes."

The most common belief is that bisexuality is simply impossible. In fact, if you believe iconoclastic wit Gore Vidal, words like heterosexual, homosexual and gay have no real meaning. All they do is describe what you do in bed.

Now, I know plenty of so-called hot boys who enjoy sucking cock or getting fucked up the ass. I've even known a few personally. Because, while pundits claim 10 per cent of the population is exclusively homosexual (and I think that's two or three per cent too high), the Kinsey Institute claimed as far back as 1948 that a third of all men have had at least one gay experience leading to orgasm.

U.S. historian and scholar Lillian Faderman goes so far as to assert, "Bisexuality is the natural human condition." That implies gays, lesbians and straights are all "monosexuals" and unnatural, a charge that doesn't exactly go over well in my book either.

And that's because I identify as gay. I have no problem embracing the reality that I'm attracted to people regardless of their gender. It's happened before and no doubt it'll happen again. If they don't happen to have a cock, though, they're going to have to strap on a dildo.

Essential plugs: the Bisexual Resource Guide, which lists countries from Australia to Zimbabwe, is looking for 20 additional regional editors



BY DAVID GOBEIL TAYLOR

Glossary-ing over the problem, part two

All the debate over Y2K has been accompanied by an extensive vocabulary of terms that are cropping up with increasing frequency in the media without being explained. Last week I began a glossary to explain these terms, from "Ambient Damage" to "Expansion"—except that after press time, I realized I had insufficiently defined the latter term, so this week's glossary begins exactly where the last one ends.

Expansion—A method of reprogramming software to be Y2K compliant by expanding two-digit year fields to four digits. This is more problematic than it sounds: if the software looks for a piece of information that is, say, the 8,192nd digit in a file, and two digits have been added to a date before it, the software will have to be reprogrammed to look for the 8,194th digit; necessary changes can multiply exponentially.

Gregorian Date—The usual way of expressing a date, with a numeral, a month and a year—as opposed to Julian Date (see below).

Indirect Damage—Losses incurred by you because the system of someone you depend on (e.g. a supplier) fails.

Julian Date—This term has nothing whatsoever to do with the Julian calendar; it just means a date calculated as certain number of days from a given reference date. The common main-

frame UNIX operating system uses Julian date—actually, it calculates the number of seconds since midnight on January 1, 1970. This means UNIX is inherently Y2K compliant, but will experience problems on January 19, 2038 at 3:14 a.m. and exactly 800 seconds: that's when 2,147,483 (or 2^{31}) seconds—exactly the processing capacity—will have passed since the reference date. At that moment, systems will either revert to January 1, 1970, or just plain stop. Hopefully someone will have figured out a quick fix by then—but remember, that's what programmers in '80s assumed would happen with Y2K...

Leap Year—Well, I'm sure you know what a leap year is, but it's also important to point out that (a) the year is a leap year, and (b) some systems think it isn't, because century years usually aren't leap years. Unfortunately, century years that are divisible by 400 are, indeed, leap years. So some people might gloat on January 1, 2000, when their systems keep working—they might be in for a rude surprise exactly 60 days later.

SEE PAGE 14

WIN for your Mind, Body & Soul Pg. 14

VUE News

YOUR ALTERNATIVE GUIDE TO WHAT'S REALLY GOING ON...

MEDIA

National Post abuses facts

BY JEFFREY RAVNAK—The *National Post* never misses an opportunity to attack the questionable spending habits of Canada's federal and provincial governments. And for them—newspapers are supposed to be public watchdogs.

Often, in their determined pursuit of this agenda, the *Post* blurs the line between fact and opinion. They'll run a front-page story on the day's troubles in British Columbia next to a column on the subject by the same supposedly objective writer. That's their prerogative, and in journalism, the truth is always filtered through various lenses anyway. But sometimes the *Post* does things I find utterly reprehensible.

Last Saturday, the front page of Toronto Black's national newspaper featured an article/column ensemble on spousal violence. "Women are just as violent to their spouses as men," it began, "and women are almost three times more likely to initiate violence in a relationship, according to a new Canadian study that deals a blow to the image of the male as the traditional domestic aggressor."

The gist of the story is that the data for the study came from a 1987 survey of 705 Alberta men and women—data that remained buried for so long because it would have contradicted what it described, in not entirely neutral language, as "one-sided" conclusions "taken up by feminist groups as evidence of the epidemic of violence against women."

There's also a paragraph, with no attribution, stating that the delayed publication of this "other side" of the study "provides a sharp illustration of how social science is manipulated to serve a particular agenda."

Point taken. Statistics are routinely used to support both sides of an argument. But there's more....

Information from that original 1987 survey on how often men hit their spouses was a big influence on a 1990 House of Commons report, *The War Against Women*. The report, according to the *Post*, led to a two-year, \$10 million national inquiry into violence against women.

Not only does the rhetorical structure of the *Post* piece set up that女人 as a straw man—a ridiculous waste of time and money, it clearly wants readers to conclude—it goes to shake its head at how the misused also "led to a torrent of lurid news features about battered women."

Um, so those stories were not?

In the front-page column by Anna Laframboise (a woman, so she can't be an anti-feminist, I suppose), co-ordinated barrage continues. cites a California State University of studies and writes, "Researchers about a feminist axe to grind have recognized that about half of domestic violence is a two-way..."

She also writes a passage, eerily reminiscent of the adjoining article, but one single-minded study that an \$850,000 provincial government advertising campaign in

BUT THE UNITED NATIONS JUST NAMED CANADA THE BEST NATION IN THE WORLD FOR THE SIXTH STRAIGHT YEAR!!

OK,
I'll stay.



Ontario with the slogan, "Wife assault; it is a crime. There's no excuse." Again, what a waste of our tax dollars, we're meant to conclude.

Laframboise doesn't offer a disclaimer, or, for that matter, context, until the column's third-to-last paragraph: "(Most) studies showing equal amounts of male and female violence do acknowledge that women are more likely to be seriously injured. This is perhaps because men, generally speaking, are physically stronger and therefore capable of inflicting more damage."

Yes, she decided, for some reason, that the entire paragraph worked best enclosed in brackets. Similarly, the article hides its disclaimer until after the turn to page two, where it says, "Regardless of who started it, women appear to end up the losers in the struggle. A major U.S. study on the topic shows three per cent of women suffer injuries in spousal violence, while only 0.4 per cent of males were hurt badly enough to seek medical care."

I'll agree with one element of the story/column package: men can be the losers when it comes to spousal abuse. Especially if we let the *National Post* dictate our opinions on the subject.—DAN RUBINSTEIN

JUSTICE

Reform calls for action on kiddie porn

OTTAWA—The furor over the B.C. Court of Appeal's kiddie-porn ruling continues.

Last week, the PMO issued a release stating that it would wait for a Supreme Court of Canada ruling rather than use the Constitution's notwithstanding clause to overturn a decision upheld by B.C.'s top court that possession of child pornography was indeed legal.

This is the same strategy the Liberals used after a lower B.C. court made a similar ruling. And they're receiving flak from the Opposition because of their stance.

Last week, Reform Justice critic John Reynolds, a B.C.-based MP, said the Liberals have no choice but to give up the hurry-up-and-wait strategy and use the notwithstanding clause.

"I am naturally disappointed, as I am sure a lot of British Columbians are, in this decision," said Reynolds. "Since January—when the now infamous Shaw decision in the Sharpe case was made—the federal Minister of Justice [Edmonton's own Anne McLellan] told Canadians she had every confidence the law concerning child pornography was constitutional," said Reynolds. "Today we learn, in a two-to-one decision, that possession of child pornography is legal in B.C. and for all intents and purposes, the courts have given license to pedophiles."

The Minister of Justice said in February she would not wait for this case to reach the Supreme Court of Canada... Canadians should be outraged by this decision and the safety of our children should not be jeopardized for another year while we wait for the Supreme Court to rule."

It's a thorny issue—Ottawa doesn't want to use the notwithstanding clause, as it would set a nasty precedent. It's one thing for a province to opt out of a law by using the clause, but it's another thing entirely for the feds to do the same and allow the country to give the slip to its own constitution. —STEVEN SANDOR

Rancher's legal victory over oil and gas industry

OLDS—A court decision awarding an Olds, Alberta rancher more than \$175,000 in compensation for cattle killed and sickened by Mobil Oil's nearby gas and oil operations could open the door to a slew of lawsuits by angry agriculturists.

Late last week, Court of Queen's Bench judge Barbara Romaine ruled that Mobil was "liable in negligence and nuisance for the damage caused" to the herd of Doug Jones.

He was awarded damages of \$137,000 for direct loss of cattle, \$9,100 for direct costs and \$30,000 in general damages and interest. Jones filed his suit in 1990, claiming that 103 of his cows ingested or were exposed to chemicals over a period of 10 years. Mobil owns two oil and gas sites on his land and another on an adjacent property.

A Mobil spokesperson told the *Calgary Herald* that the company was disappointed because Romaine didn't

accept the testimony of a Mobil expert.

The poor performance of Jones's cattle, she ruled, "was caused by or materially contributed to by exposure to and ingestion of oil and gas contaminants... given the good state of the herd when the exposure to toxic substances had been removed [and] given the well-documented incidents of exposure to toxic substances... it is more likely than not that Mobil's negligence and its responsibility in nuisance caused the damage to Mr. Jones's herd."

Her decision has given other ranchers and farmers embroiled in long and expensive legal disputes with industry reason for optimism. It may also encourage other victims to take the daunting step of launching lawsuits of their own. —DAN RUBINSTEIN

INTERNATIONAL

We're number one (again)

NEW YORK—For the sixth year in a row, the United Nations has named Canada the best place in the world to live.

The UN's annual study—which compares the healthcare, life expectancy, education and average income of the world's various countries—placed Canada first out of 174 nations. Norway finished second while the United States ranked third. And pity the person who lives in Sierra Leone—the African nation finished at the bottom of the UN list, edging out impoverished continental neighbours Nigeria and Ethiopia.

Norway finished first as the country that enjoys the most equality between the sexes, while Canada is fourth on the UN's Gender Empowerment Scale, up from seventh place on last year's list.

Predictably, the UN's survey sent the federal Liberals into full love-in mode. "Of course there is much more to be done," said PM Jean Chrétien. "Our government remains committed to working in partnership with the provinces, the territories, as well as all Canadians to improve our economy, our environment and our health. Our success, as always, will be based on the Canadian idea that creating opportunity and prosperity has never, in itself, been enough." —STEVEN SANDOR

VUEPoint

BY LESLEY PRIMEAU

Mounting problems

About six weeks ago, I chatted with Kate Quinn, executive director of PAAFE, Prostitution Awareness and Action Foundation of Edmonton, and Shirley Lowe, executive director of Alberta Avenue and Beverly Business Associations about the mounting problems faced by residents of their community with regard to prostitution. Apparently, it's not uncommon for folks to rise and shine, grab their morning java and head to the yard to pick up used condoms, syringes and other paraphernalia left behind by the girls and boys of the night (who, incidentally, work all hours). Picture it: scores of parents street-proofing their front and backyards, picking up garbage, shooing johns and jills from the alcoves, all the while enduring taunts and jeers from those wanting to carry on their sleazy business.

What amazes me is the complacent attitude of most Edmontonians with regard to the situation: as long as it's over there and not here, who cares? Well, at CHED Radio, we care and we plan to do something about it—we hope. A caller recently challenged me on air to name names, names of the johns, that is, and by golly, starting in September, that's exactly what I'm going to do. The details have yet to be worked out, but with the help and co-operation of Edmonton Police Services and other interested parties, I'm going to name every convicted john, bar none. I hope to keep the practice up on a daily basis for at least two months.

Consensual sex between two adults, even if money is involved, is no real concern of mine. I think I'm pretty liberal in my views on the subject... except when it comes to kids. (I think anyone who solicits a child should be shot.) Consenting adults can go at it as much as they like, but when their business is conducted in a residential area, it ceases to be a victimless crime. There is a pile of victims: people whose property values are plummeting, teachers who have to clean up schoolyards, parents forced to patrol their own property, kids who get exposed to the seamiest side of the world on a daily basis. When the ladies of the night strolled 102 Ave downtown, the business community was able to mobilize and get them to relocate... and fast. I refuse to believe the City is so powerless to act when the scene of the crime is Norwood, Boyle/McCauley or Alberta Ave. If the girls were plying their trade in Riverbend, Lessard, Oxford or Glenora, you can bet the anti-prostitution effort would have gotten results immediately.

I don't think we'll ever eradicate prostitution, but if we embarrass the powers that be into acting, the johns into moving or at least to clean up after themselves, that would be nice. Naming names might be a small step toward accomplishing this goal, but it might inspire others to do more. I just can't imagine what it must be like to have people fertilizing in your garden or shooting up by the alleys. What's worse is imagining how I'd explain to my child why some guy pulled over to ask if she wanted a quickie...

Lesley Primeau may be heard weekdays from 2-4 p.m. on 630 CHED.

Skating is aggro business

BY HEIDI MEEK

As you, a 540 mute, a unity and alley-oop fishbrain 360 out. These bewildering terms are actually the names of some of the most difficult tricks invented and performed by aggressive in-line skaters.

Advanced rollerblading is not for the wobbly, unsure rollerblader who is cautious even while stepping off the curb. Aggressive skaters are—not to put too fine a point on it—nuts! They are daring athletes who never allow fear to get in the way of trying a new trick. To join their ranks, you can't worry about how dangerous the trick is, or you'll never do it. The possibility of winding up with a gash, a concussion or perhaps even a broken bone simply cannot enter your consciousness.

This difference in attitude is accompanied by a difference in equipment. Aggressive skates are considerably more expensive than the run-of-the-mill pairs you see for sale at SportChek. But the higher price gets you the only kind of high-quality skates that stand a chance of surviving the beatings aggressive skaters put them through. These skates also come with features such as a groove cut into the frame between the two centre wheels, which allows the skater to do grinds on railings, ledges or park benches. But be careful: if you don't know what you're doing, the smaller

SEE PAGE 10

style



This is Emily



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Millennium Countdown

Continued from page 6

Millennium—A period of 1,000 years. Since there was no year 0, of course, the new millennium actually begins on January 1, 2001—but talking about the “year-before-the-millennium bug” just sounds stupid.

Millennium Bug—Actually, this is the term that's been defined ad nauseam in the media, so I won't waste your time here.

Mission-critical system—a computer system whose failure would cause an operation to, well, cease operating. That's it; it's a simple concept, but I've never seen it defined once in the media.

Non-Remediable Problem—a.k.a., “You're screwed.”

Real Time Clock (RTC)—a battery-powered internal chip that continues to keep time when its computer is turned off.

Remediable Problem—a problem that can be fixed... if you have enough time to do so (like the column header says, there are only 170 days left...)

Rip-and-replace—instead of making a system Y2K-compliant, discarding it and buying a whole new system. Must be nice to be able to afford solutions like that.

Rollover—a term often, and incorrectly, used to signify the change from year 1999 to 2000. A true rollover resets to 0 the way an odometer does—or like the UNIX date system will do in 2038 (see Julian Date, above).

Solution-Induced Problem (SIP)—a problem that arises because of the solution of another problem. For example, if you make yourself Y2K compliant by switching to a UNIX sys-

tem, the SIP is your potential 2038 (see Julian Date, above).

Time Machine—no, no, it's going like the H.G. Wells invention term refers to a computer design that has its clock changed back and in order to test software for Y2K compliance. The idea is to have a machine totally unconnected to other systems so that if it crashes, it doesn't take anything down with it or corrupt data in files.

Time to Failure (TTF)—another term for Critical Event Horizon, above... er, last week. You do know your Vue Weeklys, don't you? Okay, to summarize: the precise moment at which a system will begin to predict dates incorrectly—in the case of millennium bug, January 1, 2000.

TLA—a three-letter acronym for “Three-Letter Acronym.” An acronym of four or more letters is often referred to as an ETLA—“Extended Three-Letter Acronym.” Hardy har har.

Windowing—a Y2K solution uses a formula to interpret two dates; for example, perhaps two years between 00 and 69 would be interpreted as 2000-2069, while between 70 and 99 would be interpreted as 1970-1999. All Y2K-incompatible digit-year systems are already relatively windowed—it's just that window exclusively appends before the date. So windowing means to change the present, incompatible window. The last covered by the window (in the example, 2069) is called the “year.”

Y2K—as everyone by now knows, an abbreviation for the year 2000 was undoubtedly thought up by computer geeks—you know, the people whose penchant for abbreviations (for example, dates) is the son such a TLA (see above) is not in the first place. ☺

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Farrow called for Ice-ing

BY PAUL MATWYCHUK

There is no such person as John Farrow, the putative author of the new police thriller *City of Ice*.

In fact, Farrow is Trevor Ferguson, the Montreal-based author of literary novels like *Onyx John* and *The True Life Adventures of Sparrow Drinkwater*. But adopting an alias has paid off handsomely for him—the acclaim for many of Ferguson's past novels wasn't matched by his sales figures, whereas *City of Ice* netted him a huge advance, sparked a bidding war over the movie rights and now promises to become his best-selling book ever. Pierre Berton, who once published a much-mocked volume of erotica called *Masquerade* under the pseudonym Lisa Kronik, must be looking on enviously.

It's perplexing to see the stodgy Canadian literary establishment treating Ferguson like a rebel simply because he's written a fast-and-dirty thriller. "Who was the... author daring enough to break ranks and write a commercial novel?" asked the *Ottawa Citizen*, which broke the story of Farrow's true identity. "There's something raffish and deliciously transgressive about a pseudonym," observed Robert Fulford in the *Globe and Mail*. "It's literature's equivalent of living two lives." Trevor Ferguson: he's... so cool!

These commentators seem unaware that treating the act of writing an accessible book that only wants to entertain its audience as

some kind of wild, unprecedented stunt reveals an inborn, uniquely Canadian prejudice against writing that is urban, vivid, unpretentious, non-lyrical, anti-poetic. Canadian literature has a strong tendency towards the twee, and it could stand to take a few cues from what Trevor Ferguson has decided to do here.

Hogtown

But only a few—*City of Ice* isn't perfect, and I suspect not too much of a fuss would have been made over it if it hadn't been for the

"Who is John Farrow" publicity angle. The main character is Montreal police detective Émile Cinq-Mars, a thinking-man's cop sorting out a turf war between rival Quebec branches of the Hell's Angels and the Rock Machine motorcycle gangs. Cinq-Mars has stayed out of the fray for as long as he could, but now that innocent civilians are dying, his superiors are pressuring him to join the police force's anti-gang squad and the gangs themselves are leaving taunting messages addressed to him personally at the crime scenes. Cinq-Mars has no choice but to roll up his sleeves and fight.

He's paired up with a young, rash policeman, Bill Mathers—the tension between the wait-and-see older cop and his eager-beaver new partner is well-observed, but you can't help but roll your eyes at the cliché. There's also a subplot about a young woman named Julia Murdick who is recruited by a CIA operative to infiltrate the Montreal crime

world. (You see, the Russian Mafia hopes to extend its influence in North America by partnering up with the biker gangs.)

The cover blurb of *City of Ice* likens the novel to the work of Tom Wolfe, which is a misleading comparison. Indeed, I wished Ferguson had done more of a Wolfe-style, top-to-bottom portrait of the Montreal crime world, but in fact we learn almost nothing about how biker gangs operate, and that's the most fascinating aspect of this whole milieu. Ferguson seems more interested in the intricacies of police department office politics.

Arch contrivances

He also succumbs to slick-novel trappiness in his handling of Julia. She has a condition known as a "steeplechase arch," which makes it painful, if not impossible, for her to have sexual intercourse. There's a queasy episode that occurs after the Russians learn Julia's true identity, in which the mysterious Russian crime boss "The Czar" threatens to have his henchmen rape her. He doesn't make good on his threat, but it's still a tasteless scene.

Ferguson brings an expert plotting sense to the book as well as a solid familiarity with the Montreal setting, and those qualities give *City of Ice* its kick. The result may not be Graham Greene, exactly, but it's certainly a notch or two above the usual police thriller. ☀

City of Ice
By John Farrow • HarperCollins • 438
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with ELISE CAMPBELL

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Pg. 14

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wheels and lack of brakes mean you could hurt yourself just trying to stop at a light.

Of course, aggressive skaters' fashion choices are also vital. What may look like a simple T-shirt and a pair of big pants to the layman might actually be making a subtle statement to other skaters. Shirts with subtle graphics or discreet logos support the rollerblading industry and set the clothes apart from those worn in other sports. Names like Sertate, Hangers and England are some of the more prestigious skating brands, but are hard to get hold of here, says expert inline skater Andrew Jackson—dedicated rollerbladers frequently send away for these prized duds through magazines like *Daily Bread*, which are devoted to providing cutting-edge information to the aggressive rollerblader.

Canada's secret shame

The latest issue of this mag (available at Chapters) contains several ads that these unique clothing companies have targeted specifically at foreign customers. Only recently have these American suppliers become aware of the huge untapped market of Canadian skaters. As it happens, the lack of clothing made exclusively for rollerbladers in Canada means people serious about the sport and the way they look are willing to spend a lot of hard-earned dough on imported outfits through mail-order, or over the Internet.

"In-line skaters like to pretend that whatever you wear doesn't matter," says one aggressive skater, "but



you can't wear a lame shirt and a pair of old sweats to the skateparks. C'mon, that's obvious! I also wouldn't show up wearing all the brands if you can't skate—then you look like a poser."

If they don't know you, says another, skaters can be pretty ruthless. "It depends on who you're with."

The beginning skater, once he's acquired a pair of loose-fitting cargo pants and a comfortable T-shirt, will

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Style

Continued from previous page

want to invest in a helmet and a set of pads to protect himself before overspending on costly skating fashions. In fact, during the shoot for this article at Empyre Ramps (one of the city's only indoor facilities), his helmet was the only thing that kept one skater from splitting his head open on the cement floor after failing to perform an especially difficult landing.

Blading results in bleeding

Even though the U.S. reported more than 30,863 rollerblading injuries in 1998, the sport is growing and skaters

attempt even more insane feats of acrobatics with each passing year. "It's hard to describe the feeling I get from skating," says one skater. "It's not easy to do any trick and I love not knowing what's gonna happen. Am I going to land it or am I going to kill myself? That risk is great!"

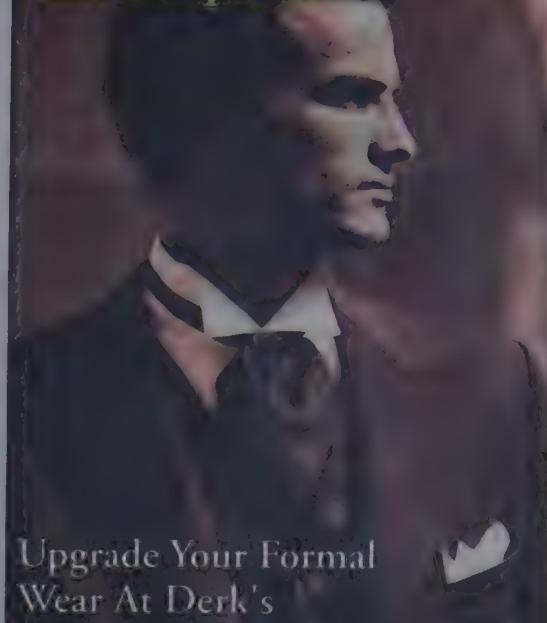
Jackson certainly knows what he's talking about. As one of Edmonton's top aggressive skaters, he is scheduled to compete in a city-wide skating competition at the end of the month. Jackson hopes to do well enough to once again qualify for the nationals in Toronto. Of course, it takes a lot of dedication, a high pain threshold and perhaps even the occasional trip to the emergency room to reach Jackson's level of ability.

Jackson and the other skating

experts offer the following fashion advice: in the beginning, you dress to fit in—cargo pants, baggy jeans or long shorts, nothing too crazy. T-shirts should be plain and simple. Show some humility. Practise to become more accurate and confident with your tricks. Then, once you've acquired some skill, wear whatever you want—hell, put on a loud Hawaiian shirt and a pair of colourful bottoms if you feel like it. People will respect you because of how well you skate. ●

Photos: Francis Tétrault • Aggressive skates available at United Sports • Clothing provided by Colourblind • Special thanks to Empyre Ramps • Skaters: Andrew Jackson, Tim Jackson, Cody Loewen and Dave Gibb

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Sports Notes

BY DAVID DICENZO

Fenway finale

All-Star games are, first and foremost, a showcase for offensive talent in sports. That means those responsible for stopping runs, goals, hoops and touchdowns are slightly vulnerable. But Boston Red Sox ace Pedro Martinez, hurling in his home ballpark as the starting American League pitcher in the All-Star game, apparently wasn't aware of that fact.

Martinez—who entered the All-Star break with 15 wins, making a 30-victory season a possibility—struck out the side in the first inning (the imposing trio of Barry Larkin, Larry Walker and Sammy Sosa). Whadda ya do for an encore? Easy—strike out Mark McGwire, the reigning home run king and all-American superhero. For good measure, Martinez made Houston Astros slugger Jeff Bagwell whiff two batters later.

The five Ks tied an American League record and won Martinez MVP, a first for an AL starter. His astounding performance was all the more special because of the numerous baseball legends in attendance. Players like Hank Aaron, Willie Mays, Bob Gibson and the Fenway hero himself, Ted Williams, were on hand for a celebration recognizing baseball's all-century team.

In the end, the American League won 4-1, thanks in large part to Martinez's near-perfect start. Suffice it to say, with all the stars of the past, present and future in attendance, Juan Gonzalez wasn't exactly missed. His decision to bypass the All-Star game (because he didn't garner enough votes from the fans to crack the starting lineup) shows just how stupid that man really is.

With one single statement, Gonzalez became the David Copperfield of baseball—like magic, he transformed himself in seconds from respected MVP to nationally-recognized goat. I guess that spot

in the starting lineup was more important than rubbing elbows with Musial, Aaron and Mays.

Hey Juan, how many jobs in the homeland pay \$10 million a year?

Through Rose-coloured glasses

Glarishly absent from the All-Star festivities was Pete Rose. Baseball's all-time hit leader wasn't invited to the affair and earlier in the week, baseball commissioner Bud Selig said that as long as he was in office, Rose can forget about being reinstated into baseball. (He was issued a lifetime ban 10 years ago.)

As far as the Hall of Fame goes, Rose should never be inducted, his gambling problems aside. Yeah, so he surpassed Ty Cobb for the most hits ever, but he hung around for eons just to do so. And all the while, he was slapping singles simply trying to get some wood on the bat. Mickey Mantle once said that when he stepped to the plate, he tried to hit a home run every single time. He came into the league in a blaze of glory, and left that way.

That's what gets you in the Hall of Fame.

Hamm and cheese

What do Mia Hamm, Briana Scurry and Brandi Chastain all have in common? Well, of course they're all members of the World Cup-winning American women's soccer team, but there's another connection—everybody and their brother will look to get a piece of their pie (metaphorically speaking, that is).

I must admit, the Americans accomplished an amazing feat last week, defeating China in the World Cup final on penalty kicks, in front of 90,000 plus in attendance. It was the largest crowd to ever watch a women's sporting event, and kudos for that.

But the win means every entrepreneurial mind in the country will look to cash in on the U.S. team's success. My only hope is that the girls, and especially the spotlight-grabbing trio of Hamm, Scurry and Chastain, take it easy on the endorsements. Part of me feels they should be entitled to make as much money as they can because of the disparity in dollars (and opportunities) between women's and men's

sports. Yet another part of me does n't want to see the ladies whor themselves (again, metaphorically) and tarnish an unbelievable accomplishment. (Nike, who supplied the team's sports bras, is already trying to get Chastain to make appearances to promote the product—she got some attention when she took off her shirt following the Cup winning kick, exposing the Nike product.)

Oh wait, the Americans won, right? Who am I kidding?

Feelin' kinda Low

Former Oilers bench boss Ron Low got some bad news this week: shortlisted for the Atlanta Thrashers' head coach job, Lowtide found out that Curt Fraser got the official nod instead. It leaves the Manitoba native unemployed for the moment, but there's talk new Islanders head man Butch Goring, one of Low's best pals, may give him the call for an assistant coaching position. If not, it looks like Low may sit out for a year.

Some may now see him turning down a one-year offer from the Oilers as a huge mistake—he was offered \$450,000 to come back for his sixth season. But Low's been on the bottom rung of the salary ladder for some time, and you can't blame him too much for the decision. Pride influenced his choice and that same character trait will certainly land him another head coaching job soon.

It might not be this year, but it definitely will come. ☺

Three Dollar Bill

Continued from page 6

from around the world to complete its current roster of 94 volunteer editors who update bi resources in their region. You can offer your services, or purchase a copy of the guide's third edition (\$11.95 U.S.) by contacting editor Robyn Ochs at ochs@bi.org, or assistant editor Linda Idyndiuk at lidyndiuk@mcp.edu or via snailmail at BRC, P.O. Box 639, Cambridge, Massachusetts 02140, USA.

Finally, BiNet BC hosts its fourth annual Conference on Bisexuality, Gender and Sexual Diversity from August 27-29 in Vancouver. E-mail binetbc@hotmail.com for more info. ☺

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SPECTRUM

Illness really might be all in your head

Healthy bodies begin with healthy souls

BY TERESA DHARMA

The aphorism "As a man thinketh in his heart so is he" is more than a nifty platitude about being a good person. It is a fundamental principle. Our life experience is literally a product of our thought.

"I can't agree

with that more," says Sue Feddema, a member of the advisory board for the Grant MacEwan Community College Holistic Health Practitioner Program. "But that statement has to include emotion as well. Thought is flat without emotion. When you combine those two ingredients, then you create reality."

Besides her nursing degree, Feddema studied extensively with alter-

native medicine guru Virginia Satir, who operated from the premise that self is a microcosm and the universe is the macrocosm. She believed in "peace within, peace between and peace among." In other words, we have to find inner peace before we can find world peace.

Satir also believed physical diseases, spiritual diseases like drug or alcohol addiction and emotional disturbances are all manifestations of deeper, more metaphysical problems. If there is no harmony within one's self, she said, that inner turmoil will

emerge as a more tangible illness. "She had an acute sensitivity to energy and applied that knowledge to her work with people," says Feddema. "She worked on many levels. Some say it was like she was doing psychic surgery—she was in and out so fast you didn't know what happened!"

In fact, Satir was so powerful in her work that the Sioux nation hon-

oured her as a great healer. Even the scientific community recognized her talents. Studies comparing the blood work of her patients before and after treatment, revealed such a startling improvement in their overall well-being that medical doctors were forced to take an active interest in her methods.

Feddema can't speak highly enough of her mentor. "It was an incredible opportunity to work with her," she says. "I understand energy enough now to know when to move, and when to stay put. It's not just applicable in one-on-one interaction, but also at the level of family and community."

Feddema agrees that the power of positive thinking goes a lot further than general well-being. "A lot of our life situations are developed unconsciously," she says. "Becoming more fully human is about becoming more cognizant—about moving with your intuition, your yearning, desires and hopes. Our whole society is working against itself, trying to

make the mortgage payments. But it is all an illusion. While we do need to meet our basic needs, we buy into it so heavily we move away from our internal needs. Then there is disharmony."

In our harsh modern environment, people have to wear many different masks just to be able to protect themselves and survive from day to day. In the process, they often lose touch with what is going on in their souls. That is one reason why finding ways to give yourself some quiet time—whether it's heading off to some mountain retreat or just indulging in some daily meditation—is so important. We all need to step out of the hubbub long enough to hear our inner dialogue, that miraculous communication with the quantum. A useful tool for becoming attuned is to "stand sentry at the gate of thought," and watch what goes by. How much thought do you entertain in a day that does not support your higher path?

"It's all about transforming ener-

gy," Feddema says emphatically. "You don't want to discard the You want to transform the [the emotion attached to something more positive and Keep the emotion as a pearl done within the soul."

"Letting go and letting go... verse take you where you need to go is absolutely critical," she continues. "When you are trying to do show by yourself is when you are out of sync. There is perfect timing when you allow the universal energy to work through you. There appears to be a block, pull back a little and wait. Wait right, it will flow." The teacher sounds so simple when Feddema describes it. "Tap into the ground, the universe, and the connectedness with each other," she says. "Keep that open so the energy flows back and forth. When you are connected with those things, you find harmony, you find balance and you become more human."

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Classical Note

By DAVID GOBEIL TAYLOR

Grand opening

Brahms, Shostakovich and Milhaud
• All Saints' Cathedral • July 22,
8pm. Faithful readers may recall that
in February, I wrote about a concert
at All Saints' to raise funds for a new
grand piano. Well, they got it
(thanks in no small part to my plug,
no doubt). The 1959 nine-foot
Steigeman (it's actually a Yamaha,
but nobody bought instruments with
Japanese names in the '50s) will re-
ceive its Edmonton debut next Thun-
day; its ivories tickled by local piano
celeb Corey Hamm.

The Steigeman spent over 25
years as a concert instrument in Win-
nipeg, then ended up warehoused in
Vancouver, where it was discovered
by All Saints' organist, Jeremy Spur-
geon. Since its arrival, the old instru-
ment has been extensively rebuilt by
Greg Young of Heritage Pianos—in
my experience, the perfect man for
the job. (He tuned and repaired my
languishing circa-1890 Strauss piano,
complete with built-in candelabra
and an obsolete birdcage-action
mechanism. A previous piano tuner
had told us that the piano was
unreparable, that it would break if he
touched it, that it wouldn't hold its
tune for a week anyway and that he
couldn't get the parts. Well, Young
had a more optimistic attitude—he
repaired it and tuned it a semitone
low, and three months later it still
sounds fine. Plus he took longer than
he expected, but only charged us
the price he quoted. If this sounds
like a plug, well, it is—if Young were
a car mechanic, I'd refer everyone I
knew to him, but in the slightly
more rarefied world of piano tuning,
this is the only way for me to show
my appreciation of his abilities.)

Hamm will be joined by clar-
inetist John Mahon and cellist Josephine
van Lier—the three were part of
the group that performed Messiaen's
Quatuor pour la fin du temps (*Quartet
for the End of Time*) twice in the past
year, and are planning a concert of

works by American avant-garde com-
posers John Cage and George Crumb—including the latter's unforget-
table, seminal *Vox Balena* (*Voice of the Whale*)—for October.

The programme for this concert,
however, will be decidedly more tradi-
tional. It includes two renowned
works in the chamber music reperto-
rue: Brahms's trio for clarinet, cello
and piano, Op. 114 and Shostakovich's D minor sonata for cello and
piano, Op. 40. Decidedly less familiar
(even I don't know it)—actually, I've
never heard the Shostakovich either,
but it's Russian, it's in D minor, I
know what to expect) is the third item,
Darius Milhaud's 1927 Sonatine
for clarinet and piano. Mahon calls it
“a significant insignificant piece,”
and the press release describes it as
“cheeky and rude with just a touch of
sentimentality.” (My fiancée, upon
reading this, exclaimed, “Just like
you!”—I’m still mulling over how to
interpret that remark, but I guess
there are worse things to be com-
pared to than a Milhaud piece. A
Tchaikovsky piece, for example—I’d
hate to be called a Nutcracker, or
Pathétique, or especially “My Spoilt
Darling,” Op. 27 No. 6.)

The Brahms trio, by the way, was
written in 1891, quite late in his career.
(He only made it up to Opus 121 while alive; his last Opus, 122, is
posthumous—you know, while he
was decomposing. Hyuk hyuk.) In
fact, it’s believed to be a reworking
of sketches for an uncomposed fifth
symphony. (It’s always seemed a
shame to me that Brahms only wrote
four symphonies, although he sure
packed a lot of memorable moments
into them. When I go to this con-
cert, I’m going to listen to this piece
and hear strings and brass and per-
cussion and dream of what might
have been...)

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me about, picked up too early, deliv-
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Music Notes

BY GARY McGOWAN

Get attracted to Lure



Lure • Fox & Hounds • Fri, July 16
"We're just trying to get the word out." That's how Lure drummer Derrick Schmuhl sums up the band's effort to promote their new CD.

The self-titled disc was released in November, 1998 and since then, Schmuhl says, the group has been touring in "clumps and sections." That's meant weekend jaunts as far east as Winnipeg and as far west as the Pacific Ocean. "We just did three shows in Vancouver," says Schmuhl, "and we're going to Grande Prairie after our Fox & Hounds gig."

Lure has been together for three years, but Schmuhl says it was only 24 months ago that he and bassist/vocalist Tyler Burrell and guitarist Kyle Dunn really got serious about the band. Besides playing as many shows as possible, "serious" meant recording a CD.

"We made it at Big Records Studios with Jason Borys producing," Schmuhl says. Borys got the gig after impressing Lure with his mixing skills while doing live sound for the band. "We figured if he could get that live sound happening in the studio then he was the right guy to work on the CD," says Schmuhl.

Lure's material is built around rhythm reminiscent of the Red Hot Chili Peppers. Schmuhl cautions, however, that this comparison only goes so far. "We do create some pretty groovy stuff," he says, "but it's also quite heavy—a lot heavier than the Red Hot Chili Peppers."

Lure also pride themselves on the quality of their shows. "We work hard at guaranteeing the audience a little something different at our performances," says Schmuhl. It's all

part of that "getting the word out" thing that an indie band needs to do in order to win fans and sell CDs.

Hollywood and Viens



Molson Canadian Rocks Camrose '99 • Camrose Exhibition Grounds • Fri, July 16 Roch Viens, the head of Camrose's Jar Productions, has an important point to make about Molson Canadian Rocks Camrose '99: "This show is taking place indoors at the Exhibition Grounds," he says. "They've got almost one acre under cover and this show is an all-ages event with a beer garden available for people over 18."

The confusion is understandable. The Camrose Exhibition Grounds have played outdoor host to the Big Valley Jamboree since the 1980s, along with a series of high-profile rock shows (Def Leppard, the Tragically Hip's Another Roadside Attraction) throughout the '90s.

Molson Canadian Rocks Camrose '99 is a few steps removed from those megastar productions. The show is headlined by Winnipeg's New Meanies (pictured), along with local heroes Rake and McCuaig and a new indie act from Victoria called Lift. "We're hoping for a couple of thousand people at the show," says the optimistic Viens.

Friday's show will be the second production Viens and Jar Productions have undertaken. "We produced a show called 'Vikingfest' last year that was headlined by McCuaig," says Viens. "It was a season-opening fund-raiser for the Viking, Alberta hockey team."

Viens and company have outlined a four-show-a-year schedule for Jar Productions. "The next event we're working on is a blues-themed show that we'd like to stage later in September," he says.

In the meantime, Roch Viens is enjoying the fun and frolic of the wonderful world of concert promotion. "I'm actually a real-estate appraiser," he laughs, "so all of this entertainment stuff is quite a bit different from that world." Viens is even enjoying the part about clarifying exactly where Molson Canadian Rocks Camrose '99 will be held. Once more, for the record, "It's indoors at the Camrose Regional Exhibition Grounds on Friday, July 16. Doors open at 5 p.m."

Who Beefhearted?

U.S. Maple • Rebar • Fri, July 16
Chicago band U.S. Maple's show at Rebar holds the promise of being one of the more unusual gigs to play the city in 1999.

The group formed in the Windy City in 1995 and has spent the intervening years, if not re-inventing rock 'n' roll, then at least turning it on its ear. For starters, the group has no bass player. Singer Al Johnson is supported by guitarists Todd Rittmann and Mark Shippy and drummer Pat Samson. U.S. Maple's press kit is littered with reviews comparing them to Captain Beefheart—which pretty much guarantees that this show is as far from mainstream music as the planet Pluto is from the sun.

U.S. Maple are touring in support

of their new release, *Talker*, available via Chicago's D-53 record label. In U.S. Maple news that *Talker* is somewhat introspective than the group's releases (*Long Hair in This* and *Sang Phatt Editor*) and in the band's words, "vocals almost like singing and guitars almost convince us that this thing together" may either for celebration or alarm.

You get to choose which day night at Rebar. Edie Kung-fu Grip have the task of opening the show.

Nashville Pussy plays snatch of music



Nashville Pussy • With Speedy The Rev • Tue, July 20 You know why word of Nashville Pussy spread faster than a Georgia wildfire this past year? (That's assuming you have wildfires in Georgia, I mean.) Just listen to this snippet from a Playboy Online conversation between Amazonian bassist Corey Parks and buxom guitarist Ruyter Suys. "It's damn duo in all of rock 'n' Parks is discussing her marriage."

"It's the most rock thing we do because it keeps me focused on rock. I've got so much pent-up energy, man, that I'd be lost myself into all sorts of trouble if your stereotypical bass player took the most drugs, I get laid the most, I partied longer and harder than any body in the fucking band. My life is way too much of a whirlwind, and my husband's a godsend because he keeps me grounded."

Mmm... skankyl Suys has been married, to Nashville Pussy singer/guitarist Blaine Carlisle (drummer Jeremy Thompson is out the hardcore foursome). There's nothing family-oriented about the Athens act, which creates controversy everywhere they play. And a nonstop touring shed that still playing hundreds of shows per year that's a lot of feathers being ruffled.

Hop on the band's unofficial site (where I'm proud to have a pic posted) and you'll get all the Southern-fried four-piece's new disc is in the works, a follow-up to their full-length debut *Let Them Eat Pussy*, which was later picked up by Mercury Records. A title as, um, tantalizing as their first one might be to come by, though.

But don't bet against *Pussy* Co.—the tattoo that boldly says "Me" on her lower abdomen means there's plenty of raunch left in the band.

Thank God. Isn't lesbian sex does, onstage fire breathing and riffs what rock's all about? DiCenzo

Planet of the Grapes

SEE NEXT PAGE

Mind, Body & Soul
For advertising rates and information, please contact Troy Hogg at 426-1996 or fax 426-2889.

VUE Weekly

Music Notes

Continued from previous page.

The Grapes of Wrath • Red's • Wed, July 21 You read correctly. The Grapes of Wrath are, after a fashion, together again.

The Grapes were as dead as the Eddie Van Halen/David Lee Roth friendship when the group played its final shows in 1992. The band's creative core (singer/guitarist Kevin Kane and singer/bassist Tom Hooper) had stopped speaking to each other because of a variety of, um, "creative differences."

While the lawyers got down to the business of dismembering the corpse, the artists continued to make music. Kane issued a solo CD called *Neighbourhood Watch* in 1996. The rest of the Grapes (Tom and brother/drummer Chris Hooper and keyboardist Denise Jones) formed Ginger. One EP and two full-length CDs later, Ginger was with critical esteem large but CD sales small. The group packed it in summers ago.

That left the original Grapes membership uncommitted. Shades of the Grapes of Wrath were, at a point, five years gone and several firms were still trying to wind up the band's business affairs. Tom Hooper and Kane met in the fall of '97 for the first time in five years in attempt to break the legal logjam. They succeeded.

The two decided that they were still better musicians than lawyers and decided to try playing together again. They recruited drummer Adam Drake (who's sat behind the kit for Holly McFarland and Art Bergman) and played a few shows as the Grapes of Wrath in some of the smaller centres in British Columbia. The home-province fans accepted the new lineup and seemed to like the new songs Kane and Hooper had added to the setlist.

The new-look Grapes of Wrath have spent the early months of 1999 in the studio working on a new CD, which they hope to release sometime in the next couple of months. In the

meantime, the Grapes are taking their hello-how-have-you-been-did-you-miss-us tour outside B.C.

It's all Good

James Good and the Rendezvous Jazz Band • Festival Place • Wed, July 21 James Good's fascination with the popular music of the 1920s and 1930s began eight years ago. "I wasn't doing anything at the time," remembers Good, "and I wrote a song about my situation called 'Lazy Bones.' I remembered a song by Leon Redbone that had the same title. I tracked down the CD it was on because I wondered whether I'd unconsciously written the same song." He hadn't, but that second dose of Redbone sparked a love affair between Good and the pop music of the early decades of the 20th century.

Good formed the Rendezvous Jazz Band in response to a request to play this music live. The group bristles with some of the heaviest talent in the Edmonton jazz scene. "Bob Tildesley plays trumpet, P.J. Perry is on sax, Bobby Cairns plays banjo and the ESO's John MacPherson plays tuba in the group," he says. Good is the vocalist ("I scat and yodel as well, although," he admits, "everyone is trying to put a stop to the yodelling") and plays nylon string guitar.

Since Good's epiphany eight years ago, he's turned into quite the collector of 1920s and '30s music. "I currently have 26 Duke Ellington CDs," he says, "and none of them contains

music from after 1934." He's also an avid collector of material from other trad-jazz giants like Jelly Roll Morton as well as revivalists like Leon Redbone. "There's such a joyful spirit to this music," Good says. "It really appeals to me."

The Rendezvous Jazz Band usually plays "about 20 gigs a year," according to Good. Many of them are special events or corporate functions that aren't open to the public, but this Wednesday, the group will be the featured act in the open-to-the-public Festival Place Wednesday Night Patio Series. It will give those who attend a taste of what a patio of a bygone era might have sounded like on a fine summer day.

Tommy dearest

Michael Fredo • Skyreach Centre • Thu, July 22 Britney Spears won't be the only pretty face on the Skyreach Centre stage this Thursday. Opening act Michael Fredo has already turned a few heads thanks to his prominent place in the Tommy Jeans spring print ad campaign. Mr. Hilfiger will be using Fredo in his upcoming fall print and television campaign for Tommy Jeans, too.

So is this a fashion show or a concert? There's no question Fredo looks good onstage, but he also has a solid background in music. Like many great singers, he sang in the choir of his family church before fronting a series of rock bands in his first two years of high school. Fredo moved to New York City to attend the Professional Children's

SEE PAGE 24



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8 DAYS ...who's playing where and when this week

Thursday, July 15—The Twisters at Blues on Whyte • Clear Isabell at Hard Rock Cafe • Mark McGarrigle at Lion's Head Pub • The Reverend Horton Heat, Huevos Rancheros and Wrecked at Northlands Golden Garter • Northwest Passage at O'Byrne's • Sykosomatic at Road House • Tim Becker at Rock Holmes Downtown • Sam August at Wild West • Dan Skakun, Jim Head and Kurt Cicero at Zenair's on 1st

Friday, July 16—Mark Puffer

Dub at Big Daddy's • The Twisters at Blurs on Whyte • New Meanies, Rake, Craig and Lift at Carrmose Musical Exhibition • Buddha Capone's • Lee Yule and the most famous at Casino Manion • Marshall Lawrence Band at Fatboyz • Soni Boom and the Clones at Fox & Hounds • Billy Joe Green Band at J.J.'s Pub • Rhythmslave at King's Knight Pub • Los Caminantes at La Habana • Mark McGarrigle and Almost Famous at Casino Edmonton • Marshall

Lawrence Band at Fatboyz •

Sonni Boom and the Clones

at Fox & Hounds • Billy Joe

Green Band at J.J.'s Pub •

Rhythmslave at King's Knight

Pub • Los Caminantes at La

Habana • Mark McGarrigle at

Casa de la Musica at O'Byrne's • Mr.

Lucky at Poncho's Pub • U.S. Maple and Kung Fu Grip at Rebar • Sykosomatic at Road House • Dalias Wolbaum at Sherlock Holmes Capilano • Tim Becker at Sherlock Holmes Downtown • Duff Robison at Suburbia • Sam August at Sherlock Holmes WEM • Feeding Like Butterflies and Beepheus King at Sidetrack Cafe • Tar Baby at Urban Lounge • Midnight Flyer at Wild West • Dan Skakun, Jim Head and Kurt Cicero at Zenair's on 1st

Saturday, July 17—Mark Puffer Duo at Big Daddy's • Hillbilly Wishbone at Black Dog • The Twisters at Blues on Whyte • Buddha Belly and Almost Famous at Casino Edmonton • Lee Yule and

the most famous at Casino Manion • Marshall

Lawrence Band at Fatboyz •

Sonic Boom and the Clones

at Fox & Hounds • Billy Joe

Green Band at J.J.'s Pub •

Rhythmslave at King's Knight

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Sherlock Holmes WEM • Njacco Backo at Sidetrack Cafe • Nashville Pussy and REO Speedwagon at The Rev • Richard Buckner at Suburbia • The Buicks, Vibrolux and Highest 500 at The Rev • Tim Becker at Sherlock Holmes Downtown • Ryan Wirgus at Sherlock Holmes on Whyte • Dave Hiebert at Sherlock Holmes WEM • Lucy at Sidetrack Cafe • Macfano at Wild West

Sunday, July 18—DC Talk and Jars of Clay at Skyreach Centre

Monday, July 19—Nigel Mack

at Blues on Whyte • Julian Austin at Cook County Saloon • Doug Stroud at Lion's Head Pub • Dave Hiebert at Sherlock Holmes on Whyte • Lee Yule and Almost Famous at Casino Edmonton • Marshall

Lawrence Band at Fatboyz •

Sonic Boom and the Clones

at Fox & Hounds • Billy Joe

Green Band at J.J.'s Pub •

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Pub • Los Caminantes at La

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Tuesday, July 20—Nigel Mack

at Blues on Whyte • Doug Stroud at Lion's Head Pub • Joe Rockhead at King's Knight Pub • Doug Stroud at Lion's Head Pub • Northwest Passage at O'Byrne's • Tim Becker at Sherlock Holmes Downtown • Dave Hiebert at Sherlock Holmes WEM • Hjas Del Sol at Sidetrack Cafe • Britney Spears, Sky and Michael Fredo at Skyreach Centre • See Spot Run and A Is A at The Rev • Macfano at Wild West

Living on a prayer



Jesus Christ's Jars of Clay

Is "Christian rock" a contradiction in terms?

BY DAN RUBINSTEIN

Mike Perschon has been called the devil's spawn. The bass player in local pop/rock outfit Whoville sports dyed blond hair, ear-rings in each ear and a tattoo on his upper right arm. He describes his band's sound as "get off your ass and do something kind of stuff" and remembers a particularly lively performance in an old church in Calgary when the mosh pit nearly broke through the floor.

One of Perschon's earlier groups, the now-defunct Athan Asia, opened for Big Sugar in a hockey arena in Medicine Hat two years ago. On July 21, Whoville will open for the Grapes of Wrath

at Red's in the West Edmonton Mall. Perschon says he really likes the way bars smell. He likes walking into a club before a gig and thinking, yeah, something's gonna happen here tonight.

Perschon, by the way, is also the pastor of the Gathering, an Edmonton church that sprang up about five months ago—a "radically non-conventional" house of worship that abides by the major doctrines of the North American Baptists. And Whoville, in case you're wondering, can be described, more or less, as a Christian rock band.

"We've been called all kinds of things by church people," says Perschon, "but there have been moments when I've been onstage, not to sound flaky or weird, when it's like I've been touched by God."

A new wave of Christian music is sweeping across the continent these days. It's more predominant in the United States, where groups like DC Talk and Jars of Clay sometimes play to packed houses of more than 20,000. But it's also big here in Edmonton, with Whoville and others escaping the confines of a narrow religious audience and finding more mainstream acclaim.

Chrunk?

The days when Christian bands limply mimicked the popular styles of the time appear to be over. Now it's Christian rap and Christian ska and Christian punk. It's young groups like Day's Wage and Audience of One. It's gigs at the Regal Café and Bar on Jasper Ave once a week. And the J-word isn't always front and centre.

Jesus spoke in parables, says Perschon. The book of Psalms is poetry. "That gives us a licence to tell stories," he says. "We don't have to sing 'Jesus, Jesus, Jesus' in every song we do. If we really believe God is who we say He is, then we ought to turn out better music to support Him."

"We were made to be creative," adds Whoville guitarist (and one of Perschon's Athan Asia collaborators) Glen Peters. "Our teachings

say we were made in the image of God. If He's a creator and He creates beautiful things, then we're not we?"

Not all of Whoville's songs are overtly spiritual. Some are everyday experiences, about love. That's why Peters trouble with the term "Christian rock," instead preferring "crossover band" label. A band that can live in both worlds, he explains. "But as far as music is concerned, it's typical sex, drugs and rock 'n' roll context. It's more positive, faith-friendly lyrics."

In-a-God-a-da-vida

Peters compares Whoville to mainstream artists like the Foo Fighters, Tonic and Matchbox 20. Many Whoville's lyrics are quite simple, he says, and some of their riffs are loud and fast. Sure, they're raunchy than those of most bands making CDs these days. But church traditionalists still complain—especially when they see the act for a Bible camp gig and out knowing what the band is about.

"I think that's pretty hypocritical," says Peters. "The whole point of Christianity is to spread the word. I feel passionately about what I believe, but I'm not a thumper. I don't want to hit somebody on the head with my fist. I know two minutes after I leave them, I don't want to give somebody the full message of the gospel in two minutes. They're not going to connect with that."

"To talk to a generation that have to be in touch with that generation," he continues. "You have to speak their language. I think the church did that when I was a kid. If you don't fit the modern context, you're not going about it the way."

Athan Asia, which has been around the edge of the local music scene from 1988 until May, had one song with the title "Hell" in it. The tune was "CQD"—short for "Come Quick,"

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Who hears a Horton?



If you can't take Reverend Horton Heat, stay out of the kitchen.

The Reverend
trusts big music,
not beautiful
people

BY STEVEN SANDOR

If you're physically attractive and you're working in the music industry, chances are that the Reverend Horton Heat won't trust you. He might like you, but he won't trust you.

"God bless their hearts, those beautiful people," drawls the almighty Reverend (real name: Jim Heath). "A lot of them are good people. But rest assured, in the music business, all the ugly people do all the hard work. Give me an old, fat person with no teeth to push our records. Because you know that if she's unattractive, the reason she got ahead in the biz is because she's willing to work hard for you. But there are so many beautiful people in the business—guys, too, and a lot of

men who used to be in bands—who are looking for a formula so they can say they've discovered the next big thing and become the president of Elektra Records."

Heath speaks with the savvy of a man who's been burned by the record industry on more than one occasion. Even though they didn't fit into Sub Pop's Seattle-grunge mode when they were signed to the label in the early '90s, the trio's current lineup: Heath on guitars and vocals; Jimbo Wallace on upright bass and Scott Churilla on drums, became one of the label's biggest sellers, eclipsed only by Nirvana. They were the first act to bring swing back into rock 'n' roll, with tracks like 1994's "In Your Wildest Dreams." And they were responsible for making country hip with the alternative kids. While

other bands were espousing vegetarianism, the RHH were composing anthems like "Eat Steak" (from their debut, *Smoke 'Em If You Got 'Em*).

Oh yes—did I mention that these guys burn hotter than Tex-Mex cooking? If there's a rumble beat that can be fused with rock 'n' roll, the band will do it.

Sub Pop weasels

You'd think five landmark discs would make the Reverend Horton Heat one of the most revered bands in the business. Unfortunately, that hasn't happened. Even though the band has worked with heavyweight producers like Gibby Haynes (Butthole Surfers) and Al Jourgenson (Ministry), Heath has received flak from record companies over and over again. For instance, Sub Pop officials went nuts when they found out the band had decided to include a song called "Date Rape" on their third record, *Liquor in the Front* and demanded the song be pulled. Later, label officials lambasted Heath for writing a disc devoid of hit singles.

Liquor in the Front went on to become one of the biggest-selling records in Sub Pop history.

After three successful discs with the label, the RHH got caught up in a music industry feeding frenzy, eventually signing with Interscope Records. After two discs, *It's Martini Time* and *Space Heater*, the band was dropped, part of a purge at Universal following their merger with Polygram, which has resulted in the unceremonious dumping of dozens of bands. It was a tumultuous period during which the band feuded constantly with the label. In the end, when the band played Hollywood—Interscope's headquarters are located there—the label sent no one to promote

the show.

Now, the band has a greatest-hits compilation—*Holy Roller*—out on Sub Pop and are planning a new studio effort for Time Bomb Recordings.

For swing and country

"People just don't know how tough it's been for us," says Heath. "We're not a swing band, but we were one of the first bands to introduce swing rhythms to alternative clubs. That helped start a generation of swing kids—that scene evolved thanks a lot to us."

For Heath, who grew up around hardcore clubs, mixing rockabilly with swing and good old-fashioned whiskey-drinkin' rock was a natural form of rebellion. "Most people in progressive rock clubs didn't even know what rockabilly was," he says, "even though it influenced so many bands—just take a look at the Cramps. And I just got tired of that scene. It was hard to hear so many bands play that were so obviously talentless."

When *Smoke 'Em if You Got 'Em* came out on Sub Pop in the early '90s, it shocked many of the label's hardcore followers—the RHH were the first non-grunge band on the label. Heath finds it ironic that people could find the band's straight-shootin' style shocking.

The starch chamber

"We were never into the scene where we'd get the band up and dress like girls," he says. "The music is the most important thing, not wearing a pink tutu and coming up with a silly name just for shock value. We wanted to bring big music to the stage and put some aggression behind it, and people would be shocked to see us play that way in starched shirts and slacks that came from the '40s."

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MUSIC Weekly

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O'BRYNE'S 10161 Whyte Ave., 41-6766. •Every TUE: Traditional Irish music by Maria Dunn, Shannon Johnson and friends; no cover. THU 15 (9 pm) : Northwest Passage, no cover. FRI 16-SAT 17 (9 pm): Musical Fusion; every TUE 17 (9 pm): Shannon Johnson, Maria Dunn & friends; no cover. THU 22 (9 pm): Northwest Passage, no cover. SAT 10 (pm): Northwest Passage, no cover. SUN 25 (9 pm): the McDade's, no cover.

PONCHOS PUB 9006-132 Ave., 7131. FRI 16-SAT 17 (9 PM); Mr. Luck.

PUCK'S SPORTS BAR 11845 Capilano Dr., 471-1231. •Every FRI-SAT: Blues night.

SASQUATCH MUSIC FESTIVAL 1999 Brazeau Reservoir Group Campground, SW Edmonton. FRI 23-SUN 25: Alice the Goon, the Ancestors, Kerri Anderson, Kevin Cook, Terry Docherty, Donavan Monk, Karen Davies & Stuart Eriksson, Fiona Fieldwalker, Shelley Foss, Thomas Frederick Band, Kris Gregersen, Harwill, Steven Johnstone, Kevin McGrath, Wendy McNeil, Nickelfinger, Brad Pettigrew, the Stone Merchants, the Swingers, Big Band, Thaneah, the Time Flies \$10 (\$3 nights camping and live music) available at Blackbird Myosotis.

SIDETRACK CAFE 10333-112 St., 421-1326. •Every SUN: Variety Night; Atomic Improv, THU 15; Phil Reynolds & Rob Lamotte, FRI 16.

THE THREE MUSKATEERS CREPES 1016 Whyte Ave. •Every WED (8-11 pm): the Bobby Cairns Trio; Cover \$2.50.

UPTOWN FOLK CLUB Christ Church Anglican Parish Hall, 12116-102 Ave., 441-0223, 718-2306. •Open stage, thru July & August. FRI 23 (7 pm doors and musician sign up); Open Stage hosted by Hugh Smith.

FESTIVAL PLACE Sherwood Park, 449-3378. the Wednesday Night Patio Series. WED 21 (7:30 pm): James Good and the Rendezvous Jazz Band.

FIDDLER'S ROOST 8906-99 St., 439-9788, 461-1358. •Every MON (7:30 pm): Country Classic Jam Session & Open Stage. •Every WED (7:30 pm): Bluegrass Jam session. •Every THU (7:30 pm): Old Time Fiddle Jam Session.

GOLF DOME 99 St. 32 Ave, 430-3663. FRI 16 (9:30 pm): Northwest Passage.

GREAT CANADIAN BAGEL 8623-112 St., 434-0460. •Every SUN: Acoustic Open Stage, hosted by Paul Levens (7:30-11:00 pm).

HOOOLAHAN'S BAR & GRILL 615 Hermitage Rd., 476-6122. SAT 17: 50 & 60's nite dinner & dance, TIX: \$10. FRI 23-SAT 24: Saltwater Soul.

INSOMNIA PUB 5552 Calgary Tr. S., 414-1743. •Every SAT: jazz & alternative: the Method (9 pm-1 am).

LA HABANA 10238-104 St., 424-5939. •Every WED: Latin Dance Lessons. •Every THU: Dance Party. FRI 16-SAT 17: Los Caminantes. FRI 23-SAT 24: Los Caminantes.

LITTLE FLOWER SCHOOL Behind Telus Field, 429-3624. •Every WED (8 pm): Open Stage hosted by Brian

ALL SAINTS' ANGLICAN CATHEDRAL 10037-103 St., 420-4457. THU 22 (8 pm): Smoky Lake Shows: An Evening of Classical Chamber Music. Brahms, Shostakovich, and Milhaud, marking the performance on the grand 9 foot Steinway Grand piano. TIX: \$8 @ the Square.

CLASSICAL

CLUB NIGHTS 10018-105 St., 448-1001. •Every FRI-SAT: R&B, Hip Hop, Retro with DJ Tech.

BARRY T'S GRAND CENTRAL STATION 6111-107 St. •Every WED & THU: Ladies Nite. •Every SAT: DJ Clay & DJ Damien.

BOILER DANCE PUB 10220-103 Street., 425-4767, 440-6062. •Every MON: Industry Night. •Every WED: Rape Night. •Every FRI: Male Dancer/Ladies Night. •Every SAT: Dance Night.

BUDDY'S DANCE PUB 10112-124 St., 488-6636. •Every SUN karaoke. •Every SAT aFt. Pool Tournaments. •Every TUES Buddy's Dance Pub.

CLUB 2000 10812 Kingsway Ave., 479-4266. Top 40, dance, techno. •Every TUE: Ladies Night. •Every THU: Game Night.

THE COCKTAIL CLUB 2900 Kingsway Trail S., 490-1188. Every FRI: T.G.I.F. Girls Night Out.

GALILEO CLUB/RESTAURANT SPORTS BAR 10108-149 St., 414-6896. •Every THU: R&B, hip hop and old school. •Every FRI: Hi NRG new groove with Jason Polk. •Every SUN: DJ.

GALLERY LOUNGE Mayfield Inn, 16615-109 Ave., 484-0821. •Every THU-SAT: Dan Daniels plays sounds from the '50s, '60s, '70s.

GREENHOUSE 13103 Fort Rd., 472-9898. •Every WED: Chris Knigge from Power 92. •Every THU: Ladies Night.

IRON HORSE EATERY & WATERING HOLE 8101-103 St., 438-1907. •Every SUN: live music, full menu w/ close.

KINGS KNIGHT PUB 9221-34 Ave., 433-2599. •Every THU: Thursday

SEE NEXT PAGE

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BLUES ON WHYTE 10329-82 Ave., 439-5058. •Every SAT aft: Blues Jam, THU 15-SAT 17: the Twisters SUN 18: Battle of the bands. MON 19-SAT 24: Nigel Mack. SUN 25: Battle of the Bands.

CALIENTE LATIN CLUB 10815 Jasper Ave, at Mayfair Hotel, 914-0152/425-0850. •Every THU (8:30 pm): Free dancing lessons and Dance Party.

CITY MEDIA CLUB 6005-103 St., 433-5183. Every FRI: Dart Night.

CLUB MACARENA, 10816-95 St., 425-5338. •Every SUN: Jammin' & Madness (Open Jam).

DEVLIN'S 10507-82 Ave., 437-7489. Every MON (8:30 pm) the Chippendales. •Every WED: the band: Bubba, Funky jazz, groove abstract.

•Every THU (9 pm): Bubba, groove abstract.

EDMONTON QUEEN RIVERBOAT Rafters Landing, 9734-98 Ave., 424-2628. All dinner cruises board at 7 pm, sail 8-10 pm. •Every WED dinner cruises board at 10:30 pm, sail 11:30 pm. •FRI/SAT & SUN dinner cruise: Darrell Barr & the Rafters. •SUN brunch Entertainment: Bruce Pooley. •MON/TUES dinner cruise: Carlene. •WED: the Lionel Rault Trio. •THU: Single Night. •Dinner & midnight cruises: Darrell Barr & the Rafters.

FATBOYZ 6104-104 St., 437-3633. FRI 16-SAT 17: Marshall Lawrence Band.

FESTIVAL PLACE Sherwood Park, 449-3378. the Wednesday Night Patio Series. WED 21 (7:30 pm): James Good and the Rendezvous Jazz Band.

FIDDLER'S ROOST 8906-99 St., 439-9788, 461-1358. •Every MON (7:30 pm): Country Classic Jam Session & Open Stage. •Every WED (7:30 pm): Bluegrass Jam session.

•Every THU (7:30 pm): Old Time Fiddle Jam Session.

GOLF DOME 99 St. 32 Ave, 430-3663. FRI 16 (9:30 pm): Northwest Passage.

GREAT CANADIAN BAGEL 8623-112 St., 434-0460. •Every SUN: Acoustic Open Stage, hosted by Paul Levens (7:30-11:00 pm).

HOOOLAHAN'S BAR & GRILL 615 Hermitage Rd., 476-6122. SAT 17: 50 & 60's nite dinner & dance, TIX: \$10. FRI 23-SAT 24: Saltwater Soul.

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We know, we know, they're called the Bughouse Five, but there are only four guys in the picture. That's because the fifth member of the band, the anchor to their blisteringly authentic rockabilly blues sound, checked out last July. So you'll just have to wait until January.

MUSIC Weekly

Continued from previous page

Nite Raw with The Party Hogs showcasing Edmonton's New Bands. FRI 16-SAT 17: Rhythmslave. THU 22 (8 pm); Joe Rockhead-CD release party. FRI 23-SAT 24: Joe Rockhead.

ORLANDO'S LOUNGE 1516-121 St., 457-1195. Daily specials from 12-7 pm (4-7 pm Sun). • Every WED & SUN: Karaoke night. Specials on THU nights including FREE pool!

RED'S WEM, 481-6420. • Every FRI: Dance Party, hosts Kenny-K. • Every SAT (10 pm): Red's Rebels. • Every SUN: Hypno Sundays. • Every TUE: Toonie Tuesday. • Every WED: Bowling, WED 21: the Grapes of Wrath. TIX: \$8 adv, \$10 day of concert (451-8000).

THE ROOST Private Members' Club, 10345-104 Ave., 426-3150. • Every SUN: DJ jazz, the Recovery Shows. • Every MON: DJ Jazz. • Every WED: DJ Balance. • Every THU: DJ Da Da Ascension. • Every FRI: Down-DJ Weena Love. Up-DJ XTC. • Every SAT: Down-DJ, Hill & Guest; Up-DJ Code Red. • Every SAT: Up-DJ Code Red. Weekends: Down-Retro; Up-House Progressive.

SENR FROG'S 10045-109 St., 429-FROG. • Every FRI: Lady's Night. • Every SUN: Industry Night.

SPORTSMANS CLUB 5706-75 St., 413-8333. • Every Night: Dancing with DJ G.

THUNDERDOME 9920 Argyll Road, 433-DOME. • Every THU: Ladies Night. • Every FRI: Millennium Fridays. • Every SAT: Rocks. • Every TUES: Schizophrenia 100% Dance.

CLUB K2 124-118 Ave., 454-5396. • Every WED: R&B & Hip Hop, DJ Faval. • Every FRI & SAT: Top 40 R&B, appearing the Edmonton Eskimos.

URBAN LOUNGE 8111-105 St., 439-3388. • Every FRI: Serious live music. • Every SAT: Live Music (9 pm). • Every SUN: Open Stage with Jose Oiseau. THU 15: Yikes. FRI 16-SAT 17: Tar Baby. SUN 18: Open Jam.

ZONE 10089 Jasper Ave., 426-5535. • Every FRI Hawaiian Tropic Model Search (Until Aug. 6). FRI 16-SAT 17 & FRI 23: American Chippendales.

Country

CASINO EDMONTON 7055 Argyll Rd., 463-9467. FRI 16-SAT 17; Lee Yu & Almost Famous. THU 22-SAT 24: Country in the City.

COOK COUNTY SALOON 8010-103 St., 423-COOK (2665). THU 15: Hollywood Creations; all Male Revue. MON 19: Julian Austin. THU 22-FRI 23: Lisa Hewitt. SUN 25 (aft): VWF via satellite.

DRAKE HOTEL 3945-118 Ave., 479-3929. • Every FRI-SAT & Every SUN aft: Second Chance Band.

NASHVILLE'S ELECTRIC ROAD-HOUSE Phase II WEM, 483-3289. • Every THU: Ladies' Night.

ONE EYED JACKS PUB & GRUB 13042-50 St. • Every FRI-SAT live music.

WILD WEST 12912-50 St., 476-3388. • Every WED & THU (7-10:30 pm): free dancing lessons. • Every SAT aft, (4:30-7 pm): Jam. THU 15-SAT 17: Midnight Flyer. WED 21-SAT 24: Macfano.

Jazz

BACKROOM VODKA BAR 10324 Whyte Ave., 436-4418. • Every MON: The Vulture Lovers.

BIG DADDY'S 4635 Calgary Trail N., 436-2700. • Every FRI & SAT: Jazz. FRI 16-SAT 17: Mark Puffer Duo.

CROWNE PLAZA Crowne Plaza, 10111 Bellamy Hill, 420-6611. LA RONDE Tues. 40, dime & dance. • Every THU (7:30-11 pm): John Fisher. • Every FRI & SAT (8-11:30 pm): John Fisher & Christine BECQ.

INNOMINA PUB 5552 Calgary Tr. S., 414-1743. • Every SAT: jazz & alternativa: The Method (9 pm-1 am).

IRON BRIDGE 12520-102 Ave., 482-5620. • Every THU: Alfie Zappacosta.

PHATZ LOUNGE 10331-82 Ave., 413-0930. • Every WED (8:30-11:30 pm): Robert Walsh. • Every SAT afternoon (2-7 pm): Jeff Hendrick Trio. • Every SUN Root Stew.

PRADERA RESTAURANT Westin Hotel. • Jazz Brunch every SUN (10 am-2 pm).

ROSE & CROWN Sheraton Grande Hotel, 101 St. & 103 Ave., 441-3036. • Every WED-SAT (9 pm-1 am): Lyle Hobbs. • Every SAT (10 pm-1 am): Acoustic Open Stage. • Every THU (5-8 pm): Live jazz with Dan Skakan Trio.

SORRENTINO'S 10612-82 Ave., 474-6466. • Every TUE: Tabasco Tuesdays. • Every THU: Grand Marnier Thursdays. • Patio Parties: Aug. 12. .

TOKYO NOODLE SHOP 430-0838. Live soul/jazz every WED, shows at 8, 9 & 10 pm. SAT 17: Ian Alleyne (rhodes & vox).

YARDBIRD SUITE 10203-86 Ave., 432-0428. • Every TUE: Jam Sessions: Jazz & Blues.

ZENARI'S ON 1ST 10117-101 St., 425-6151. FRI 16 (8-midnight): Dan Skakan, Jim Head and Kurt Cicero.

Piano bars

THE AMIGO RESTAURANT 11607 Jasper Ave., • Every FRI & SAT (7-9 pm), evenings with Lise Villeneuve.

CAFE AMANDINE 8523-91 St. • Every FRI & SAT (6-11 pm): Andre.

LION'S HEAD PUB Coast Terrace Inn, 444 Calgary Trail South, THU 15-SAT 17; Mark McGarrie. MON 19-SAT 24: Doug Stroud.

THE LONDON BRIDGE PUB & EATERY 7704-104 St., Calgary Trail S., 431-1748. THU 15-SAT 17: Tony P. no cover. THU 22-SAT 24: A.J.

ROSE & CROWN Sheraton Grande Edmonton Hotel, 10235-101 St., 441-3036. • Every FRI (4-7 pm): jazz; Central Park Lounge. • Every WED-SAT 17: Lyle Hobbs Piano Bar. This weekend Jimmy Flynn.

SHERLOCK HOLMES CAPILANO Capilano Mall, 5004-98 Ave., 463-7788. FRI 16-SAT 17: Dallas Wolbaum. FRI 23-SAT 24: Sons of Andrew.

SHERLOCK HOLMES DOWNTOWN 1001-101A Ave., 426-7784. THU 15-SAT 17: Tim Becker. TUE 20-SAT 24: Tim Becker.

SHERLOCK HOLMES WEM 444-1752. • Every SUN: Newbie Night with Spirit of the Atlantic. THU 15-SAT 17 (& 3-6 pm Sat Mat): Sam August. MON 190-SAT 24: Dave Hieber.

SHERLOCK HOLMES ON WHYTE 10341-82 Ave., 433-9676. • Every THU: Celtic night. • Every SUN: Karaoke. THU 15: Celtic Night. FRI 16-

SAT 17 (& 3-6 pm Sat Mat): Duff Robison. TUE 20-WED 21: Ryan Virgis. THU 22: Celtic Night. FRI 23-SAT 24: Ryan Virgis.

Pop & rock

BILLY BUDD'S 9839-63 Ave., 438-1148. • Every TUE: karaoke. • Every MON, WED-SAT: live entertainment.

CAMROSE REGIONAL EXHIBITION (CRE) 451-8000. FRI 16 (3:30-2 am): Molson Canadian Rocks Camrose '99: the New Meanies, Rake, McCraig, Lift-all ages event. TIX: \$20.

CAPONE'S 10123-112 St., 423-3838. FRI 16-SAT 17: Buddha Belly. FRI 23: King Ring Nancy.

CLUB CAR 11948-127 Ave., 453-1995. • Every SUN (2-7 pm): the KGB hosting the Traffic Jam Sessions.

DRAGON HEAD Lyndberg Shopping Centre, 7522-178 Street. • Every FRI, SAT Classic Rock Dance Party.

ELEPHANT CASTLE 10314 Whyte Ave., 439-4545. • Every TUES, Open stage, hosted by Jose Oiseau.

FOX & HOUNDS PUB 10125-109 St. 423-2913. • Every SAT: MUSICITY/ALLSTAR Show Original Music Discovery TV Project. • Every WED: Alternative Night with Dj Wic and Dj Fern. THU 15: Band Open Stage: Dive. FRI 16: Metal Show: Thumb, Lure, Endsville. SAT 17: SKA Show: Sonic Boom, Clones. FRI 23: Downtown Blues Party: the Single Malt Blues Band.

THE HARD ROCK CAFE (1638 Bourbon St., WEM), 487-ROCK THU 15 (9 pm); Clear Isabel, no cover.

HORSESHEU COCKTAIL CLUB 12536-137 Ave., 457-4000. • Every MON: House band Shu Fits led by Sandro Dominelli, open stage following first set.

J.J.'S PUB 13160-118 Ave., 451-9180. FRI 16-SAT 17: Billy Joe Green Band, no cover.

KING'S HORSE PUB 4211-106 Street, 462-4627. • Every MON: bar/restaurant industry appreciation night.

MARIO'S 4990-92 Ave., 466-8652. • Every THU-SAT: Rare Occasion.

NORTHLANDS Golden Garter, Exhibition Grounds, 451-8000. THU 15 (10 pm): all ages event: Reverend Horton Heat, Huovo Rancheros, Wrecked. TIX: \$19.50 (adv. @ Sonix, Freecloud, Blackbird, Rev, Far Side WEM).

PONCHO'S PUB 9006-132 Ave., 473-7131. • Every FRI live music/DJ dance • Every SAT Karaoke/DJ with Brenda.

ROAD HOUSE 15540 Stony Plain Rd., 483-1100. • Live music THU-SAT. • Sunday Showcase (8-2). THU 15-SAT 17: Sykosomatic, no cover.

THE SKYREACH CENTRE 451-8000. SUN 18 (7:30 pm): DC Talk, Jars of Clay. TIX: \$32.25, \$27.25. THU 22: Britney Spears, Sky, Michael Fredo.

THUNDERDOME 9920 Argyll Road, 433-DOME. • Every THU: Ladies Night. • Every FRI: Millennium Fridays. • Every SAT: Rocks. • Every TUES: Schizophrenia 100% Dance. • Every WED: Concert night. TUE 22: M.C. Mario, DJ Philler.

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Big Fish Thursday 8pm	Coolest All Night Long and cheap drinks! NO COVER
FRIDAY	
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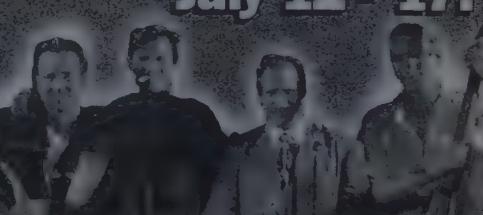
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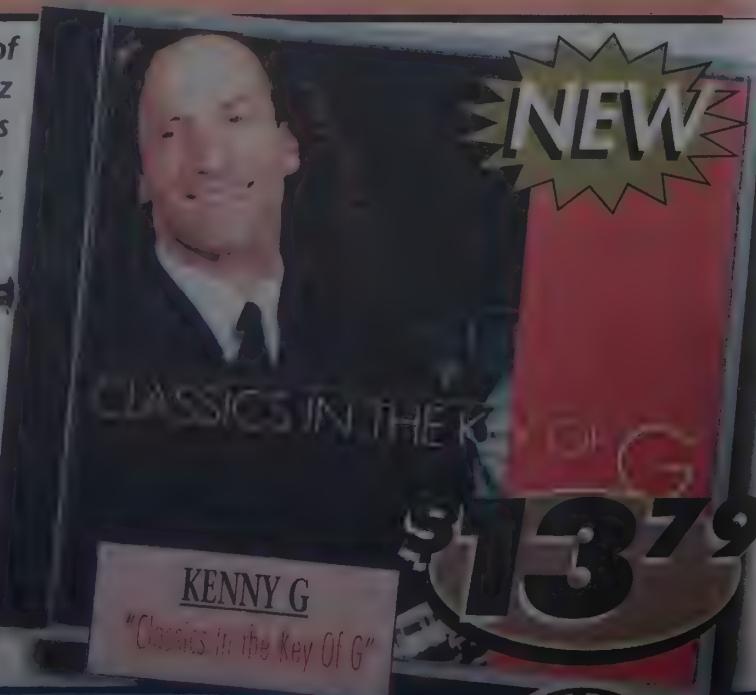
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Buick till you're satisfied



The Buicks are used to finding themselves in places they may have to travel to. (Photo by J. C. Gammie)

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China or
Edmonton?
Show will help
Clovis choose

BY DAVID DICENZO

Decisions, decisions. That's what life boils down to: you have a choice to make, and then you deal with it.

The bitch of it is, those decisions aren't always easy ones. Local boys the Buicks can confirm that—after about a year of putting the band on the back burner, they've committed themselves to their music all over again, and now their eldest statesman might be ducking out of the country.

Drummer Clovis, who at 23 is the grandpappy of the bunch, is contemplating accepting a scholarship to study in China for about eight months. "Should I stay or should I go?"—that famous Clash lyric has never meant more to the Buicks, who, coincidentally, cite many old Brit rockers as key influences on their sound.

"Edmonton's been dead for a little while, but if we decide to stay and do this, I think we'll have a lot to contribute, a whole hell of a lot," Clovis says. "I hate this, you know, having to choose between the scholarly route and the music route. As the oldest guy in the band by three years, I've never believed in the music more—especially with the addition of this guy."

Clovis points to the Buicks' newest member, bass player Dan Carlyle. As far as bassists go, the band hasn't exactly had a sterling track record. Fruit flies have longer

life spans—something like nine different players have appeared in the Buicks lineup. (Insert inevitable Spinal Tap joke here.)

A word from the Manchester Moaner

But Clovis and lead guitarist J.P. Coroner insist that this time it's different. Carlyle brings a new (yet old-fashioned) element to the Buicks, an appreciation for the kind of tried-and-true rock 'n' roll that has now permeated the band's sound. "They were more Brit-pop raised and I was Zeppelin raised," the bassist explains.

For such a youthful four-piece

(lead vocalist/guitarist Red Locker rounds out the lineup), their perspective on the creative process is thoroughly, well, mature. Clovis says that Morrissey sums it up perfectly in the Smiths' "Panic": "Burn down the disco/Hang the blessed DJ/Because the music that they constantly play says nothing to me about my life."

The Buicks prefer music that does say something. "I was looking at this *Billboard* retro chart from 10 years ago," Coroner says, "and the top 10 albums were from Cinderella, Poison, Def Leppard, Bon Jovi, Guns N' Roses, Van Halen, R.E.M., the Cure and U2. Now it's Ricky Martin, the Backstreet Boys and Jennifer Lopez. Limp Bizkit's the only rock band."

So how did these young dudes, who were surrounded by manufactured crap during their formative music years, manage to steer clear of the stuff (er, fluff) deemed "great" by stations like Power 92? "We got it from listening to music that maybe wasn't the most

popular, but maybe the most powerful," Carlyle says. "Something like Radiohead, the ending of 'Karma Police.' The first time I heard it, I just started to breakdown at the end, it just gave me chills. It's something that moves you, and hopefully we can do that as well, something that's worthwhile and not just saturation four-chord rock."

Coroner's report

Coroner says that the band has been gigging steadily the past few months, but their upcoming date with the Rev will be extremely important to the Buicks' future. If their experiments with drum loops and the odd keyboard riff go well ("More Massive Attack than Burn Down the Disco"), then the possibility of Clovis's heading to Taiwan might disappear.

"It's definitely a defining moment," Clovis says.

"It'll be a good indicator," he says.

"We're going all out," Coroner continues. "We're so sick of the complacency of a 54-40 light show that boring Canadian metal bands doing nothing onstage. We're going to try and boost it to the next level and if it means renting lasers and smoke machines, I don't care."

"Maybe there'll be male dancers on stage," says Carlyle. "In fact, you're not doing anything..." Clovis laughs.

I'd have to hit the ab roller a while, but no thanks—those 90s days are way behind me. As far as the Buicks, they're destined for many more memorable days to come. ☺

The Buicks

With Vibrolux and Hughes 501
Rev • Sat, July 17 • \$6 • 423-7000

Music Notes

Continued from page 17-

School in his senior year. He played classical music and befriended Paul Ellington—Duke Ellington's grandson. That connection led Fredo to his first professional gig, a one-year stint as a vocalist with the Ellington Orchestra.

Singing jazz was paying the bills, but Fredo had his eye on a career in pop music. Fortune smiled on him in Los Angeles when he and his manager found themselves at a party with Quincy Jones. Introductions were

made, Mr. Jones agreed to listen to some demo material and soon had a record deal.

Jones calls Michael Fredo "an artist who is the real thing and every minute of what he does is great." In terms of what he does, "youthful music—a blend of rock, soul and dancefloor pop. It's all heard to great effect on Fredo's debut CD, *Introduction*.

Given this 19-year-old's visual musical appeal, the task of winning up the Britney Spears crowd will be easier than slipping on a pair of Tommy Jeans. ☺





Ice-T, that cool refreshing rapper

COMPILED BY
DAVE JOHNSTON

Good news, bad news

For reasons that are still unclear, DJ Joey Beltram's scheduled appearance at the Rev Cabaret next week has been cancelled, along with several other shows in western Canada. There is speculation that the show was never formally confirmed with the venue, and that the promoter may have jumped the gun by announcing the gig.

Don't be too disappointed, though. The Rev has already been busy preparing for the arrival of one of the premier drum 'n' bass DJs in the world. On Saturday, July 25, the notorious Mickey Finn will attack the decks at the downtown club.

"We're very fortunate to have somebody of his calibre coming here," said Oliver Friedmann, director of the Rev. "He was instrumental in creating and popularizing the jungle sound. He's part of the history of this genre of music, because he was right there at the beginning."

Mickey Finn's ascent to the pinnacle of the jungle scene came after several visits to jail for a variety of petty crimes. He fell into the burgeoning U.K. rave movement in the early 1990s, eventually becoming one of the first DJs to play sped-up breakbeats mixed with raggae. With his partner Aphrodite, Mickey Finn formed Urban Takeover, who have gone on to remix such artists as the Jungle Brothers, Luniz, Moby and Fatboy Slim, as well as release their own tracks. Last year they teamed up on the pulse-pounding mix CD, *The Takeover Bid*, as part of the Mixmag compilation series. Mickey Finn has never been an elitist DJ, and lives by the credo "If the music makes the room move, you can't argue with it."

Amen, brother.

Watch yer mouth

Once again, DMX can't stay out of jail. Last weekend, the rapper was

arrested on stage during a performance in Port of Spain, Trinidad on obscenity charges. He was later released.

According to Caribbean law, it is illegal to use foul language in public. Naturally, it's a mystery as to why a performer like DMX, who is renowned for his profane style of rhyming, would be booked to appear in such a conservative country. Lyor Cohen, the chief operations officer for DMX's label Def Jam, told MTV.com that the show was intended to provide fans in that country with a unique concert experience. On July 3, authorities halted a Foxy Brown show in Trinidad for the same reason, but she was never arrested or formally charged.

"We did not fully analyze the obscenity laws," Cohen said. "It was us not doing our due diligence."

Sure. Can you say "free publicity"? I knew you could.

Get some Pop with your Ice-T

Atomic Pop.com, an Internet company dedicated to supporting the MP3 movement, has announced an agreement with Ice-T. The company will promote, market and distribute a forthcoming collection from the rapper. Entitled *7th Deadly Sin*, the disc will be made available both on-line and in retail outlets on September 14. The company is still in negotiations with the artist and his management in concern to marketing and method of release.

This agreement marks the end of an era for Ice-T, who has been widely credited with being the godfather of gangsta rap. *7th Deadly Sin* is the rapper's seventh disc, but it's his first full-length work since he departed from Priority Records. His last release, an EP called *What Really Goes On*, was handled by independent imprint Explicit Records.

A couple of months ago, Public Enemy entered a similar agreement with Atomic Pop for their latest disc, *There's a Poison Goin' On!*. The disc was initially sold through the site either as a download or on a Zip disc.

This news comes in the wake of another corporate push into the Internet, as Sony and Time Warner teamed up earlier this week to purchase the on-line music retailer CONNow. Ice-T and Public Enemy may only be the beginning of a musical

revolution.
Fight the power, indeed.

Ain't nothin' but a B thang

Jewel has done it. So have Henry Rollins and Nick Cave, not to mention Aerosmith. Even released a candid account of their lives called *Walk This Way*. Now a member of TLC has decided to join her pop contemporaries.

She's writing a book.

This November, T-Boz will release an autobiographical collection of her poems and musings through HarperCollins.

Entitled *Thoughts*, the book will also include responses to letters from fans and friends. An audio version will also be available, with T-Boz reading the text alongside original TLC material commissioned for the project.

"I'm so excited to add the title of author to my résumé," T-Boz said in a statement issued to MTV.com. "Sharing my writing is my privilege, especially with *Thoughts*, a project I'm very passionate about."

In recent interviews, the group has said that several of the songs on their latest disc, *Fanmail*, originated as poems written by T-Boz.

Well, it's more respectable than having a Barbie doll named after you. Isn't that right, Brandy?

It's all in the eye of the beholder

The European cover art for Fatboy Slim's disc, *You've Come A Long Way, Baby* features an overweight character wearing a T-shirt reading, "I'm #1, So Why Bother?" Finding a look-alike became the mission of the editors of a Belgian magazine, and their contest winner found his way into the DJ's heart.

Fatboy Slim, also known as Norman Cook, met the victor while performing in Brussels. The contest winner got the chance to dance onstage during Cook's set at the Rock Werchter Festival, and he impressed Cook enough that the DJ wants to bring him along for several other appearances through the U.K. this summer.

"This guy's my number one," Norman told Dotmusic.com. "I'm really looking forward to sharing the stage with him again."

He'd better hope it's a big one. ☀

hard times

July 1999
July 19
July 22
July 29

July 8
mississippi barbara
July 15
July 22
July 29

July 15
July 22
July 29

July 29
davey james
hard times resident

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WWW.REBAR.ABCA.CA

July 17, 1999
Velvet Underground
11:00pm



disc reVUEs

**DJ MICRO MICRO-TECH-MIX
VERSION 2.0 (MOONSHINE)**

For those concerned about the sheer volume of great electronic releases this year, I have good news and bad news. The bad news is that still more money must be shelled out, but the good news is that it's for this latest DJ Micro release. The veteran from New York returns with his signature style of in-your-face hard trance, gritty breaks and big bass lines. Subtlety is not

Micro's strong suit, thank goodness.

He wastes little time launching into the big beats. Kicking off with his remix of Cirrus's "Stop and Panic," Micro blasts through a collection of winning tracks. Among the standouts are Trauma's "You'll Know" with its Pulp Fiction samples, and a mix of Jan Driver's "Drive By." Micro even shows his nostalgic side by wrapping things up with "The Theme from S-Express." Ah, the memories.

What makes Version 2.0 different

for DJ Micro is that, for once, he rounds off his hard edges. The slight change in sound doesn't destroy the music; on the contrary, the CD is all the better because of it. Tracks by HNRG mogul Steve Thomas and more melodic trance efforts from Transa and BT show DJ Micro is anything but small-time. ★★★★ —YURI WUENSCH

**BLACK STAR LINER BENGALI BANTAM
YOUTH EXPERIENCE (WARNER)**

With musical borders falling, blurring and melting all over the globe, "world beat" is beginning to challenge "alternative" as the most all-encompassing musical label on the planet. And with more adventurous groups trying their hand at a number of genres—even on the same disc—the label game is getting harder to play all the time.

Black Star Liner are one such group. They can switch from a floating, trancelike atmosphere to insane, dub-influenced bhangra (with a side order of noisy street life) with such accomplishment and ease that trying to categorize them would be futile. Or maybe not—how does "East Indian house" sound? That's the best description I can come up with.

But with the increasing number of young, upwardly mobile Brits with Indian roots, it makes sense these two divergent styles would eventually wind up in bed together. What no one counted on was how incendiary the mixture would be—if you believe the remarkable critical acclaim this disc is garnering in the U.K., Black Star Liner seem to be the best thing since pan bread.

And maybe it is. ★★★★ —T.C. SHAW

**DJ RAP LEARNING CURVE
(HIGHER GROUND/COLUMBIA)**

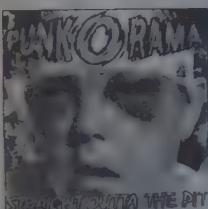
In the U.K., DJ Rap has created a unique niche for herself as a highly attractive individual who can also spin a mean set of drum 'n' bass machines on this side of the ocean. There's no doubt that the marketing will wring all the mileage they can out of DJ Rap's aesthetically pleasing appearance to make this disc happen.

Learning Curve defeats any preconceptions you may have about the female tabloid model. The breakbeats are surprisingly light, but a thoughtful futuristic groove runs through every track. "Everyday Girl" and "Bad Girl" are light years away from being dancefloor material, but they make good use of Rap's adequate singing voice. "Good to Be Alive" is an uplifting track reminiscent of Madonna's "Frozen," but the arrangements give the number a sense of drama. Material Girl never conjures up.

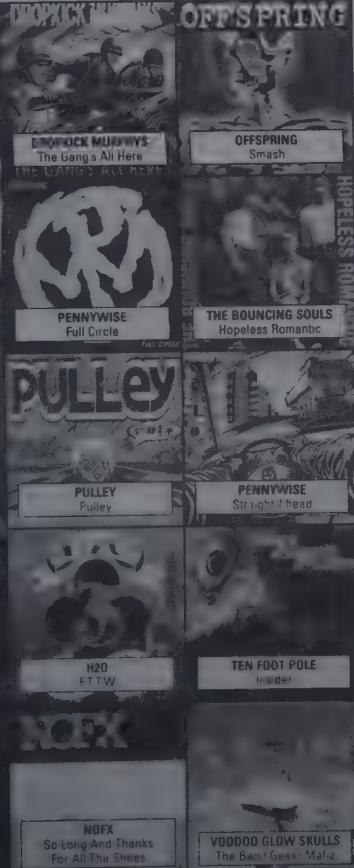
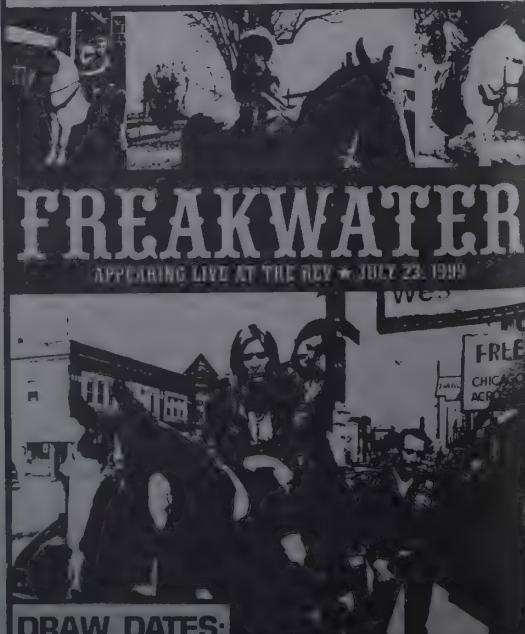
DJ Rap's singles from the last couple of years revealed a breakbeat queen, but *Learning Curve*'s pop sensibility proves that there's a lot more to her than meets the eye. ★★★★ —DAVE JOHNSTON

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THE WORLD'S BEST MUSIC STORES

It's Wednesday morning, 2 AM

Joey Beltram's no "Flash" in the pan

BY YURI WUENSCH

It's two o'clock in the morning. Do the kids know where Joey Beltram is? Late Tuesday night might seem an odd time slot for a legendary, pioneering DJ like Joey Beltram to perform and promote his new mix CD, *The Sound of 2 AM*, but the gig and venue suit him fine. But who stays up that late to hear him?



"Anyone interested enough to come and see me," replies Beltram. "It's cool. I like playing to a loose crowd who don't really have anything set in their minds with what they're going to hear."

The intimate Rev venue is also close to his liking as opposed to large, multi-roomed rave events. "If they get 5,000 people, that sounds good on paper," he explains, "but then they have 10 rooms and it's like 500 people in each room." As a result, partygoers inevitably wind up playing hopscotch, bouncing from one room to another.

Beltram says he understands why that is—people want to get their money's worth and see every DJ. "It's like you're competing with the next DJ," he says, "and the guy might be a good friend of mine ... I might want to see him

myself." Beltram says he avoids playing those types of parties, adding that he usually turns down more offers than he accepts.

Flash! Ah-aaaah!

Most interviews with Beltram centre around his groundbreaking track from 1990, "Energy Flash." The track, with its now-infamous sampling of the word "ecstasy," became a virtual anthem for rave culture. Curiously, though, Beltram doesn't drink or do drugs.

"I like the album," he says, "but it was just a sample that sounded good." While he credits "Energy Flash" with establishing his reputation, he bemoans the fact that interviews always come back to it. Beltram's focus is on the here and now and the future of dance music. And it's not just the press, he says, who use past successes as a crutch; some of his contemporaries do much the same thing.

"My whole philosophy about the old school is 'fuck the old school,'" he says flatly, pointing to DJs and producers who have been around as long as he has or longer, but have failed to match his output. "They had a hit record once, but they haven't done shit since," he says. "They'll be hailed as innovators and pioneers and whatever, but I think they just got a little lucky. They play nostalgic sets



Joey Beltram's on the right track. Not the left. See?

when they DJ and if people don't get it, they get mad."

And just who are these tired, lazy and ineffectual DJs? "I'm sure you know who I'm talking about," he says suggestively.

Judge dread

Beltram has similar misgivings about hardcore electronic music enthusiasts. "I don't like playing to young kids that are purists who just sit there and watch what you do," he says. "They're just like little judges. I'm not trying to educate anybody. I'm just trying to make sure people have a good time and dance their asses off."

Beltram describes himself simply as someone who plays cutting-edge dance music and who wants to keep things interesting not only for the fans, but for himself as

well. "If I think it's good and it fits me then I'll play it; I don't care what style it is," he explains. "Could be techno, could be house, but I don't pay attention to anything like that. Everyone has their own interpretation of dance music. When trip hop came out, I thought that was a joke. It just sounded so funny. You laugh at how stupid some of them sound, but then in like a year it's got its own clubs, scene and following."

The constant injection of new energies, then, is what fuels Beltram's music. "I could definitely say I'm going to be around for at the very least another 10 years. I still feel like I'm at the beginning, almost like the last 10 years didn't exist because I'm not satisfied with sitting on my ass. I have a lot to prove and a lot more to go and a lot more music to make."

urbn Weekly

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BLACK DOG FREEHOUSE—10425 Whyte Ave, 439-1082 • SUN: Loki with guest DJs

BOILER PUB—10220-103 St., 425-4767 • TUES: Solid, with DJs Spilt Milk and Tripswitch, plus guests

CRISTAL LOUNGE—10336 Jasper Ave, info 426-7521 • SAT: DJ Mad Max • SUN: DJ Instigate

LUSH—10030A-102 St., 424-2851 • TUES: Main—Two Smoking Barrels, with DJs Sinen; WED: Main—Classic Wednesdays with DJ Sun; Velvet—DJ Czolek • THU: Bumpsombody, with DJ Soulus • FRI: Main—Girls Drink Free Fridays with Dzejsun; Velvet—DJ Bluesun • SAT: Main—Mile High with DJ Jason LP; Velvet—Rockstar, with guest DJ Soulus

NEW CITY LIKWID LOUNGE—10167-112 St., 413-4578 • WED: Motor, with weekly guest DJs and live electronic music • FRI: Freedom, with DJ Nicky Miago, Czolek and guests

REBAR—10551 Whyte Ave, 433-3600 • MON: 10551 Mondays with DJ Lefty • TUES: Sympathy For The Club Scene, with DJ Chuck Rock • WED: World Domination, with DJs Big Dada and Nur Rofeelya • THU: Main; Hard Times with Davey James and guest DJ Jeffree (Vancouver); Upstairs—Good Times with DJ Slimboy • FRI: Main—DJ Davey James, upstairs—DJ Slimboy • SAT: Main—DJ Davey James; Upstairs—DJ Chuck Rock

THE REV CABARET—10030-102 St, 423-7820 • SAT 25: DJ Mickey Finn (London) and guests

SUBLIME (late night/after hours)—10147-104 St., Bsmt. 905-8024 • FRI: Ultrachic with DJ Manny Mulatto • SAT: Casa Saturdays with Graham Lock

THERAPY (late night/after hours)—10028-102 Street (alley entrance), info 903-7666 • FRI: DJs Ariel & Roel and Tripswitch • SAT: DJs Czolek and Dragon

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Living on a Prayer

Continued from page 18

Distress—and told the true story of a ship steaming "north like hell" to reach passengers on the doomed Titanic. All true Christians, Peters says, must be willing to go "north like hell" to help any person in need.

"It's a shocking way to say it," Peters says of the lyric that could have caused a backlash. "We're so used to listening to sermons every week it starts to go in one ear and

out the other. Sometimes we need to be shocked a little bit."

Time to "Faith" the music

On the flip side, Whoville has a song called "Blind Faith," which contains the words, "I've never seen a man walk on the moon/All I have are stories/I've never seen water turn into wine/But I still believe/I've never seen a bush burst into flame/They say it's been done/I've never seen a man raised from the dead/But I still believe." Peters

The song, Peters explains, is about that point where every Christian must make a leap of faith, because God is not in the business of proving His own existence.

Like Peters, Perschon doesn't feel much of an internal conflict between his Christian and his musical halves or fret about adhering to his religious calling while hunting for mainstream attention. Even the origins of rock music—which is so inextricably tied up with rebellion—don't present a problem for him. "When it's not being abused," Perschon says,

"Christianity is a very powerful counter-cultural idea. In terms of love and forgiveness, it's about not living your life in the normal stream of things."

Jars of Clay urns their money

If Whoville (despite reassurances to the contrary) sounds like a crossover contradiction, then Jars of Clay is pure schizophrenia. The Nashville-based acoustically driven alternative poppers and fellow Nashville product DC Talk take to the stage at the Skyreach Centre on Sunday night. They have worked with Adrian Belew of King Crimson and opened for Sting in Texas—odd company for a band that evolved out of the Christian Contemporary Music program at Greenville College in Illinois, and who plucked their name right out of Corinthians 4:7.

Jars of Clay's debut CD has sold nearly 2,000,000 copies worldwide. They did that by going secular, sending the hit single "Flood" onto mainstream airwaves and hooking up with their record label's secular distributor. Over the last three years, in addition to opening for Sting, the Jars have also played at the same festivals as Jewel, No Doubt, Lenny Kravitz and the Goo Goo Dolls. That, says guitarist and singer Matt Odmark, has really forced the band to question its identity.

"We really spend a lot of time thinking about who we are," he says on the phone from Maryland, where the group is getting in a few gigs before going north—not necessarily like hell—for a trio of shows with DC Talk in western Canada. "We go our start doing Christian music. That's a permanent part of our identity. But we also hope to be a great band and we just happen to be Christian, so

our songs explore that experience."

Odmark and his three bandmates are all devoutly religious. The soft-spoken, happily married 25-year-old belongs to the non-denominational Christ Community Church in Nashville and prays that "We all run to the Father with a renewed passion and honesty, knowing that nothing is truly hidden from Him," in the words of a letter he posted on the band's official website. But Odmark says reconciling his faith and his career presents no special challenge; nothing a Christian doctor or plumber wouldn't also face.

Struggling to succeed

"I think anybody with a strong faith in Christianity has embraced a life of struggle," he says. "That's what it's like to be alive in this world. There's definitely a struggle trying to figure out who I am and trying to be a part of this band. I understand that my struggle is unique to my position. But it would be no less intense if I was doing something else."

"We have been given the opportunity to be musicians," Odmark continues. "We see this as our primary goal. At the same time, because we're Christian, we have a love of the gospel story and have the profound experiences of that shaping each of our individual lives. That spills out into our music."

And if Jars of Clay can somehow reach out into the secular world with their message, Odmark says, by playing to an audience of sinners in a smoke-filled bar, why shouldn't they? Because God always has something to say, even in the unlikeliest places. ☀

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Reverend Horton Heat

Continued from page 19

Heath and his bandmates have endured some of their worst criticism in the boardrooms of Interscope itself. "The fact is that they refuse to try and solve the problems that appear in the grass roots," he says. "When we played shows, I wondered why I couldn't find our records in the local stores. Someone was sleeping."

It got so bad that when an "attractive" (to use Heath's description) Interscope rep picked up the band at an airport an hour and a half behind schedule, Heath decided to get out of the car and walk to his hotel instead.

**We hate your music,
Reverend Heat**

"These people think that you owe them the career of their dreams,"

he says. "Do you know what it's like to be hauled on the carpet by Interscope while they tell you that you can't write good songs? For example, on *Space Heater*, they hated the song 'Baby, I'm Drunk.' They said, 'Jim, my God, why would you want to put that awful song on your record?' They said, 'Why would we give you money for a video if we know that MTV won't play it?'

Heath is hopeful that the band's new deal with Time Bomb will finally earn the RHH the respect they deserve. The only comfort Heath takes is the knowledge that when Seagram looks at the books of its new entertainment empire, it will start cutting a lot of salaries—the same beautiful people who sat on his band the first time around. ☀

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new sounds

REVIEWS of this week's
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LYLE LOVETT LIVE IN TEXAS (Curb/MCA)

Lyle Lovett dresses sharp, enjoys the love of beautiful women and on *Live in Texas*, he performs in front of a very hot, very slick 16-member band. But the charming thing about him is that despite all those Sinatra-like trappings, he's still a weird-looking guy with a smile that looks like a child drew it on his face using his wrong hand, who sings songs built around lyrics like "Penguins are so sensitive to my needs."

Live in Texas contains 14 songs, including most of the best material from Lovett's wonderful *Lyle Lovett and His Large Band* disc. There's a smoking rendition of "M-O-N-E-Y," a raucous "Here I Am" and a wistful "If I Had a Boat." Francine Reed, a throaty blues singer with a great phlegmy voice, takes the mic for a performance of Ida Cox's "Wild Women Don't Get the Blues" and Lovett does a lovely duet with fellow oddball singer-songwriter Rickie Lee Jones on "North Dakota." There's something too emotionally reserved about Lovett's music and his singing to make him an electrifying live performer, but this is pretty hair-raising entertainment all the same. ★★★★ —PAUL MATWYCHUK

JESSE CAMP JESSE & THE 8TH STREET Kidz (Hollywood)

This project doesn't have Kim Fowley's name on it anywhere, but it ought to. Jesse Camp—ex-MTV VJ and all-around disappointment with destiny—comes off like another of Fowley's creations from the '70s, nowhere bands like Venus & the Razor Blades and the Runaways. (Except the Runaways actually had one decent song—"Cherry Bomb"—and talented band members like Joan Jett and Lita Ford, who still make recordings today.)

As far as comparisons with Joan Jett are concerned, Camp (an appropriate name for the most androgynous person I've seen since *SNL's* "Pat") has the same cheekbones, and that's about it. The rest of his shtick is an all-too overdone stab at "street credibility," a concept record companies consistently fail to understand.

The fact that I haven't even mentioned the music yet should tell you something. The songs are all over-produced in an unsuccessful attempt to mask the fact that Camp's voice is shot (read: shit) from, I suppose, doing all that hard work back when he worked at MTV.

The teen anthems that make up this disc ("See You Around," "Let's Get It On" and "Summertime Squatters" are sample titles) reek of trying too hard; they're contrived, hookless and, of course, topped off by Camp's squeaky, hyperactive yelling.

Jesus wept, can't record labels be a little more discriminating than this? Sucks? This is a goddamned musical black hole! —T.C. SHAW

SEE SPOT RUN WEIGHTLESS (LOGGERHEAD RECORDS)

The title says it all. I listened to this one a few times, but it never developed into anything beyond pop-rock filler. Radio DJs may be able to squeeze a few singles out of *Weightless*, like the title track, but there is little to choose from beyond that.

To their credit, See Spot Run has paid a nice tribute to some of their predecessors—"Mad Mad Girl" reminded me of Syd Barrett-era Pink Floyd, and "Better Day" could have belonged to Blind Melon. When it comes right down to it, though, See Spot Run has a great name, but they're not very filling. If you want to judge for yourself, check them out when they appear at the Rev next Thursday. ★★ —J. WHEELOCK

RUN LOLA RUN SOUNDTRACK (TNT)

Franka Potente, the flame-haired star of Tom Tykwer's film *Run Lola Run* makes several appearances on the *Lola* soundtrack, chanting things like, "I wish I was a hunter in search of different food/I wish I was the animal that fits into that mood/I wish I was a princess with armies at her hand/I wish I was a ruler who'd make them understand." Hey—what a coincidence. Me too!

Besides writing and directing the film, Tykwer also had a hand in composing its throbbing electronic score. The soundtrack disc doesn't have the endless invention and variety that the movie does, but it's almost as enjoyable all the same. (And, at a little over 70 minutes, it's nearly as long as the movie is.) Choice cuts include the various versions of "Casino," which sample Potente's ear-shattering, time-stopping climactic scream to good effect, and the several "Running" tracks, which are so catchy and propulsive that I felt tempted to emulate Potente and jog around the block a couple of times myself. On the other hand, the burst of German rapping on "Wish (Komm zu mir)" takes the disc into "Now is the time on Sprockets when we dance!" territory. ★★★★

SCARED OF CHAKA TIRED OF YOU (Sub City)

Scared of Chaka hail from Albuquerque, New Mexico—but their garage sound would make you think that this trio is from Detroit Rock City. To say that this record has balls would be like saying that Ron Jeremy's dick is a little larger than average.

Right from the get-go, *Tired of You* riffs out and doesn't let up for 40 minutes. Cisco Baretta's vocals are recorded so loud they actually feed back in the mix—and the guitar sounds borrow heavily from the likes of the Stooges, MCS, Jon Spencer and even the Swingin' Neckbreakers. It's an exercise in straight-ahead rock excess—and it sure is good. "A Lie and a Cheat," which features a keyboard riff reminiscent of the Cars, and the skiffle riffs of "Tired of You Sick of Me" are definite highlights.

In a world filled with pretentious punk bands, Scared of Chaka is a relief. *Tired of You* is a superb effort, highly recommended for anyone looking for a reason to blow his or her speakers. ★★★★ —STEVEN SANDOR

BUGHOUSE FIVE EVERYTHING MUST GO (EAST SIDE/BLUE LIZARD)

In the wake of the recent swing revival, it's a pleasure to hear a band pull off the sound honestly. Over the

past year, we've watched an endless bandwagon pass by, piled high with contrived acts tripping over their wallet chains in their haste to cash in on the trend—but the Vancouver-based Bughouse Five look, sound and deliver like the real thing.

With their roots firmly planted in old-school rockabilly, they thunder through 13 tracks with skill and confidence. They also waste no time in making the room stomp, as "King of Saturday Night" blasts out of the gates and straight into your dancing feet. Butch Murphy's vocals, with their gin-soaked inflections, lend tunes like "The Other One" and "Big Black Train" an authentically dusty flavour.

The frantic energy of their music is also captured in the production, which duplicates the feel of a one-day recording session of a hard-working bar circuit band from yesteryear. They could use a bit more variety in their sound, but this isn't the most subtle form of music, either. There's no doubt they'd rock your socks live, as they'll get a chance to do this Saturday down at the New City Compound. Just leave the wallet chain at home. ★★★★ —DAVE JOHNSTON

CYCLEFTY GENERATION SAP (RADIOACTIVE)

Regular readers of my goofball observations are already familiar with my suspicions regarding new releases festooned with stickers touting the next three "hit singles" (even though the first one hasn't even started to be overplayed yet).

Cyclefly's self-hyping sticker is so far over the top, it's priceless. Dig this: "Rock and roll at its most f*cked up and dangerous." And this from, of all sources, that heaviest of heavy metal weeklies, *Kerrang!*

Weil, forget it! The first pressings of *Generation Sap* are either carrying a sticker meant for someone else's CD, or else this year's *Kerrang!* Xmas party will be well-stocked with lots of decade-old, single-malt "party favours," courtesy of Cyclefly's label, Radioactive.

Not that the disc isn't a decent listen—the band actually has a sound of its own (a rare commodity these days) and producer Sylvia Massey does her usual commendable job behind the board.

However, if you think Snowpony plays "hard rock," or that quasi-rock bands like—yeccchl—the Cranberries are dangerous (Cyclefly vocalist Declan O'Shea's voice bears a striking similarity to the smoke-alarm wail of Delores O'Riordan—ooh, lovey, how vulgar!), then don't let mom and dad find out you're playing Cyclefly in your room. Be ready to switch over to Megadeth, or Sick Of It All or even Insane Clown Posse—anything that's not this "f*cked up" and "dangerous." ★★★★ —T.C. SHAW

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A Kubrick filmography

Full Metal Jacket (1987) Soon after Oliver Stone released his Vietnam memoir *Platoon*, theaters were swamped with hyper-realistic takes on the controversial conflict—and only *Full Metal Jacket* was able to step away from jingoistic hoopla to present a meaningful meditation on the war's effect on the American psyche. Although the movie follows the exploits of a group of Marines from their basic training on Parris Island to the hellish "tunnel," Kubrick managed to create two different worlds in one place—England, Parris Island was recreated as a military camp in Basingstoke, while the battle scenes were filmed in an abandoned town called Boston. Palm trees were imported from Spain to complete the look.

Full Metal Jacket makes Vietnam look like a demented amusement park—the soldiers even sing the theme from *The Mickey Mouse Club* at the end. Their basic training resembles a violent summer camp, while the streets of Saigon are an absurdist Main Street USA. Kubrick carefully recreates how America recreated Vietnam, making it seem like an exotic home away from home, complete with a human shooting gallery. A slogan from the film perfectly captures the soldiers' apathy—"Vietnam can kill me, but it can't make me care." —DAVE JOHNSTON



The inner game could have gone very badly indeed. Take a Stephen King story, throw in a haunted building built on a Native American burial ground, and a dad who can see spirits and a father driven into homicidal madness. It could easily have turned into another *Maximum Overdrive*, but thankfully, Kubrick saw a depth in King's novel and created a one-of-a-kind meditation on domestic violence and the hypocrisy of American society.

Casting Jack Nicholson in the role of Jack Torrance was itself a stroke of genius, as we get to watch the egomaniacal actor chew up the scenery while still creating a believable character.

The true genius of the movie, however, is the way Kubrick takes clichés like the Native American burial ground and transforms them into metaphors for America's hidden history of violence.

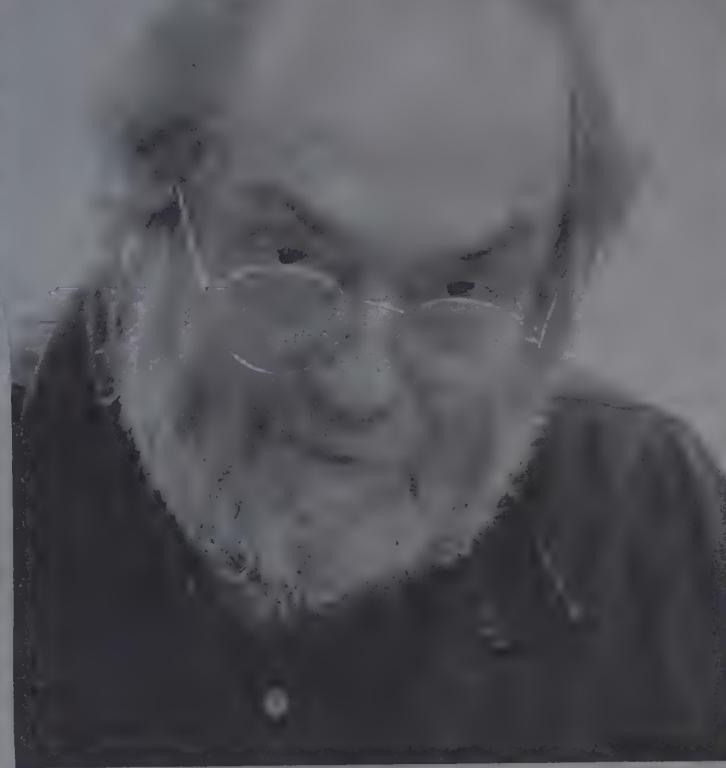
The film's memorable sequences such as Danny's tricycle ride down the hallway of the hotel and the climactic fight through the hedge maze were made possible by the then-unheard-of technology known as the Steadicam. It had been used in other films, such as *Kokin* and *Marathon Man*, but this was the first to take such an innovative use of the apparatus. Steadicam shots are the norm in most feature films and television programs today, but few directors have ever taken it to such extreme lengths.

DAVE JOHNSTON



Barely Lyndon (1975) Kubrick's bluntest box office努力, *Barely Lyndon* is a dark comedy about a man who has to leave his wife and son to go to America to earn money for his family. He ends up getting involved in a political scandal and is forced to flee the country. The film is a mix of social satire and political commentary, with Kubrick's signature style of long takes and complex compositions.

Kubrick's final rubric



Maverick director let his films do his talking

BY DAVE JOHNSTON

At the age of 13, Stanley Kubrick developed a passion for three things: jazz drumming, chess and photography. He spent his childhood in the New York City borough of the Bronx mastering these seemingly disparate skills. Over the years, however, he managed to meld those passions into a remarkably coherent and provocative cinematic vision.

Kubrick was renowned for his zealous approach to filmmaking; he customarily oversaw every aspect of his productions from scoring to advertising. He insisted on having final cut on each film—in other words, the studio had to accept whatever Kubrick presented to them. He divorced himself from the Hollywood machine by relocating to England, choosing to work only on projects he felt were worth investing time in. He was methodical, but his images rocked. When studio executives recently saw his final cut of *Eyes Wide Shut*, the film that would become the coda to his career, one called it the best film that Kubrick has ever made.

Eyes Wide Shut is Kubrick's final move. Whether it gives him victory on the board remains to be seen, but what a wonderful game he has given us to watch.

From his humble beginnings as a documentary filmmaker to his final days as cinema's most reclusive auteur, Kubrick has been a mysterious, uncompromising figure. Film historian David Cook calls Kubrick's films "a decade ahead of their time," and who wouldn't agree? At the height of the Cold War, he produced a damning satire of nuclear brinkmanship in *Dr Strangelove*. During the Reagan years, both *The Shining* and *Full Metal Jacket* explored the ugly side of American society, directly challenging the flag-waving image then prevalent in the media.

Shining examples

Some critics claim

that Kubrick's films are cold, humourless exercises in technique, but consider the passion in images like that of the apes discovering the monolith at the beginning of *2001*. Or Kirk Douglas marching through the trenches in *Paths of Glory*. Or Jack Nicholson's head peering through a mangled door, exclaiming, "Heere's Johnny!" in *The Shining*. Kubrick understood how to map out the topography of his world and make it seem real; those majestic, hypnotic static setups of his presented events as they would have unfolded in real time. No surging soundtracks to cue the audience's emotions—Kubrick just set up the pieces on the board. "I would not think of quarreling with your interpretation nor offering any other," he once was quoted, "as I have found it always the best policy to allow the film to speak for itself."

And the films did speak to us. Kubrick's features have helped save film from returning completely to its nickelodeon roots. So

when you catch yet another lame \$100-million excuse for titillation and explosions, try to remember that

Kubrick showed us

cinema could be a

much more

rewarding exper-

ience. ☺

what they had to do." The adaptation of Thackeray's novel pushed Kubrick to new extremes of zealous preparation, which didn't always pay off in the end. It was a critical success but a financial flop. Critics gushed over the sweeping grandeur of the camera, audiences hated the absence of action and sympathetic characters. Kubrick himself was not totally comfortable with *Barry Lyndon*, and his reluctance to release it well-known to him. Besides testing his own self-confidence, *Barry Lyndon* tested the studio's confidence in him, coming as it did on the heels of the enormously successful *A Clockwork Orange*.

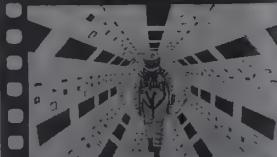
An few names probably had movies like *Barry Lyndon* in mind when he wrote *The Last Picture Show*; it may have been that it was written at a year and a half before he had become a competent craftsmen. However, it is more likely that he has chosen to exploit the qualities of middlebrow audiences on the satiric level of *A Clockwork Orange*. —NICKLA SIMPSON



A Clockwork Orange (1971) The full import of Anthony Burgess's cerebral novel was conveyed through his constant use of Russian-derived neologisms—for which there was a glossary at the end. How many asked could you turn this book into a film? A question repeated and similarly well answered, in *Trainspotting*.

Kubrick pulled it off—through context and Malcolm McDowell's snarling (the *Mad Max* viewers quickly learned to differentiate a "dome" from a "deuce," and the film achieved that rare illusion of giving you a circle, anyway). Being held as better than the book (even though it fails miserably in one point of comparison—it doesn't contain the title), Kubrick's use of "Sergeant Pepper's Lonely Hearts Club Band" and Beethoven's *Ode to Joy* as leitmotifs, along with his (in)famously dated vision-of-the-future cinematography, were the elements needed to turn novel into street play, and make a film that has become a simultaneously cult classic and bona fide pop culture institution.

The movie has caught up with the world of *Mad Max* and Kubrick's mad filial identity, especially in today's setting of a still-shocking relevance of the potential for sociopathic youth subculturally redefining traditional morality—a result that was at least as apparent in post-summer-of-love 1971 as it is today. —DAVE JOHNSTON



2001: A Space Odyssey (1968) This is the movie with which Kubrick changed the world. Others say it's about the studio and its clients and their interests. Mine believe that Kubrick's vision of the moon, and a special effects team that worked on it, have now created a few 1968's world as close as they could to the original's original in the original's original, punctuated by the hulking voice of HAL the computer.

HAL, now forever away from IBM, was the mind of a robot, an oracle and a symbol of authority which no 1968's was prepared to accept. He overrode the judgment of the crew, followed by HAL's mate Dave, who became forever in memory, a starry, hairy and mischievous alien. The next 10 years would be HAL's, between *Aliens* and *Matrix*, and the *Final Fantasy VII* and *Final Fantasy VIII*.

2001's *HAL* was the last word in the first and last word of this strange movie and Kubrick's reputation that, after so many years, still stands. The movie, though, was a powerful and moving film, and it's still great. Dave did win in the end and the story, principally incomprehensible, makes sense.

The director, the star, his wife and her lover

Eyes Wide Shut: Kubrick's last film worthy of his legacy



BY MATTHEW HAYS

There's a reason why Tom Cruise and Nicole Kidman kissed off a series of lucrative offers, spent close to two years of their lives working on a single movie and endured an obsessive director who routinely asked for 100 takes of a scene: they wanted the name Kubrick to appear on their CVs.

For many, the reverse question is: why would Kubrick cast them? Although Kidman turned in a fine performance in *To Die For*, and Cruise has worked with directors like Martin Scorsese and Barry Levinson, the two have a bubble gum veneer that's mighty sticky. When you think of Cruise, Jerry Maguire springs to mind, not HAL 9000.

But the casting has paid off in spades. Kubrick is fully aware of the off-screen baggage carried by the famous Hollywood couple and exploits it beautifully. In *Eyes Wide Shut*, Kubrick's 13th and final feature, Mr. and Mrs. Cruise play an extremely wealthy Manhattan couple (he's a doc, she's an art gallery manager between gigs) with one young daughter—the picture of success. Early in the film the two arrive at a swanky party held by a close friend (Sydney Pollack). Being the sexy things that they are, members of the opposite sex quickly swoop down on them when they become separated briefly (Kidman by an older

Hungarian, Cruise by two nubile young babes). Neither bites. The following day appears utterly routine, but that evening, Kid-

man confronts Cruise during a toke about what she suspects was a dalliance he committed at the party. Pot-induced paranoia makes Kidman feisty, and she's soon pissed off about Cruise's generalizations about gender. (It's a bad sign when a man utters the words "We both know what men are like" during an argument with his wife.)

Your cheatin' heart

Affronted by his lack of jealousy and by his confidence that she would never fool around, Kidman launches into a confessional soliloquy that's one of the finest moments of her acting career. She has fooled around, Kidman says, and knew full well she was risking everything by doing so. Before the stunned Cruise can respond, he's beckoned away on a house call. And here's where talking about the film gets tricky. To reveal many more of the details would be a crime; and so I'll try to be illuminating yet discreet. Simply put, Kidman's confession sets off a brutal chain reaction in Cruise, who becomes consumed by paranoia, obsession, remorse and vengeance. Fidelity seemingly isn't so important after all. The realistic atmosphere of the film disappears, and Cruise (from whose point of view the film is told) embarks on a nightmare triggered by the knowledge of his wife's affair.

Kubrick, who wrote the screenplay with Frederic Raphael (inspired by a novel by Arthur Schnitzler), explores a bizarre

range of themes and motifs here, most obviously infidelity. (*Eyes Wide Shut* will resonate wildly with American audiences still sweating out a post-Monica Lewinsky hangover.) The film includes prostitution, HIV, nymphomania, orgies, sex with minors—and there's even a hint of necrophilia thrown in for good measure. (However, the rumour that Cruise kisses a corpse is false.)

Kit, no caboodle

Kubrick's final film is a spooky, erotic epic that transcends genre. He treats Cruise as an empty canvas across which he maps out a panorama of sexual anxieties. In a marketing directive clearly approved by Kubrick before his death, the press kit for the film includes the usual bios and a cast and crew list, but no explanations whatsoever of the film's content. (Ideally, all press kits would be just like this one.) Kubrick clearly wanted to leave *Eyes Wide Shut* as an open text, an ambiguous work, a riddle left unanswered.

What with all the comparisons between watching movies and dreaming, it is fairly clear Kubrick intended *Eyes Wide Shut* to be a dreamlike meditation on the art of filmmaking itself. It's a fitting finale to the director's career. Though it may not go down in history as a landmark like *2001* or a crowd-pleaser like *The Shining*, it does bear Kubrick's name. And it lives up to the billing. It's a brilliant

James Lipton and Peter O'Toole (who received an Oscar for his work). The veteran performers looked down on the 31 year old director, but they couldn't argue with his vision—even if the studio had no such qualms.

Co-star Tony Curtis recalls Kubrick's stubbornness well: "I remember he asked for 15 or 20 extras for a little scene and the assistant director came over and said they had talked it over [with the studio] and decided to cut down the amount of extras. Stanley said, 'No, we'll double the amount.'"

The most astonishing thing about the picture is its lack of religious overtones. Unlike previous epics such as *The Ten Commandments* and *Ben-Hur*, this story of a Roman slave revolt is purely historical, not preachy. — ANGELA SIMPSON



Paths of Glory (1957) 20 years before he made *Fall Meets Jacker*, Stanley Kubrick skewered the still-popular tenet of World War II and instead attacked World War I in his second professional picture, *Paths of Glory*. The story is the story of three French soldiers who refuse to take part in a senseless offensive on a German bunker. Kirk Douglas stars as colonel Bax, the lawyer-turned-officer who defends the soldiers when they are court-martialed for cowardice.

On the surface, *Paths of Glory* seems to be just another war movie. But Kubrick plays with the picture's themes—rationalizing brutality and tarnishing bravery. He was not the first filmmaker to see the ~~handicapped~~ ^{handicapped} way, but he was one of the best. Scenes in the grim mock of the themes are juxtaposed with the courtly chateau in which the court-martial is held, and the path of glory down which the soldiers walk to their fate is strewn with regrets.

Roths of Glory may be a little fuzzy as an anti-war statement, but it speaks volumes about the corporatization of war. War is business, and if you're not a company man, you're fired. It's disturbing to realize that the heroic, compassionate Pax might easily have been a yes man in the right circumstances. —NICKLA SIMPSON



The Killing (1956) At the end of *The Killing*, Sterling Hayden stands in an airport, his plan to rob a racetrack off the map. He runs two detectives walking his way, ready to arrest him. His girlfriend begs him, "Why don't you?"

"Hayden looks at her dismissively and says, emotionlessly, 'What's the point? For my money, *The Killing*, made in 1956, remains Kubrick's best movie—pure art—and nothing else. There may have always been something off-kilter about me, but I never thought I was seventy years old when I made it."

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Bridget Fonda: lady of the Lake

New horror film is one big croc

BY IAN CADDELL

LOS ANGELES—Poor Bridget Fonda made the movie *A Simple Plan* in the snows of Minnesota before going to cold and rainy B.C. to shoot the comedy-horror flick *Lake Placid*. She says snow is preferable.

"The truth of it is, my experience on *Lake Placid* put my other experiences in perspective. *A Simple Plan* was nothing compared to being in the water for six weeks in Vancouver at night in October. At first it was deceptively beautiful, but as soon as I started to spend the nights on the water, it got very cold. It was a deceptive cold, though. In the beginning, I thought it was getting warmer. I said, 'Oh, it'll warm up,' but it never did.

"But I have a thing about lakes anyway. I don't like lakes. They're

great for canoeing and camping, but I don't like swimming in them. Your feet are flopping around and you can't see anything, but they're hitting stuff and you don't know what it is. Things are brushing against your ankles. It's just too creepy."

In *Lake Placid*, Fonda plays a New York-based paleontologist whose first field assignment takes her to a small town in Maine where a crocodile has killed a diver. She is joined in the hunt by the local sheriff (Brendan Gleeson), a fish-and-game warden (Bill Pullman) and an eccentric professor (Oliver Platt).

Fonda says she was concerned about the horror-film aspects of the movie, but changed her attitude when she discovered that the script had been written by ubiquitous television writer David E. Kelley (*Ally McBeal, The Practice*). Then, when her mother, a horror-film fan, got excited by the plot, she decided to play the role. "There are certain writ-

ers that, when you decide to read their stuff, you know you are going to be in for something unique that has real power, in that they have a mastery over what they do and it is strange and wonderful. When I met David, he said that he wanted to see if you could have a horror film with strong characters, and I thought, 'That's my kind of science experiment.' I love that."

"When I first heard about the movie, I was excited because I like horror films, but they are not great when you read the scripts. My mom asked me what I was reading, and I showed her the script and told her it was about a crocodile who attacks a town. She said, 'Do it. You know how I feel about creature features.' I had high hopes, and then I read the first page and saw that it was odd film about a crocodile in Maine. It seemed very funny, but people were dying."

Fonda is one of those rare actors who get to take starring roles in films without ever being labelled movie stars. Unlike her grandfather, Henry Fonda, and her aunt, Jane Fonda, who were movie stars almost from the beginning of their careers, she has managed to avoid being in the spotlight while having a career that has already lasted more than a decade.

"There are all kinds of things that you can do to have a long career," she says. "You can pick the kind of movie in which no one will blame you if it flops. You can pick the kind of movie where there is another actor who will get blamed if it flops. You can safeguard yourself, but unfortunately it can also mean that you are not going to be doing something that inspires you and that you'll have fun



Bridget Fonda

with. When you take the chance you are investing in yourself. I feel that each time you take a chance it's a test and you're going to pass you're going to fail."

"The test is to make that character real. I feel that I'm always at risk of failure—I'm an actor, and unless I play an actor, I'm faking it. So trying to find that common emotional ground with someone, trying to be empathetic, there's always going to be that element of inauthenticity that just drives me insane. My worst experience was playing a lawyer, because I didn't have the seven years of school. I remember madly trying to find a book that summed it all up in one book that I could read in two weeks. But there wasn't any. Instead, I had to spend a lot of time in parole offices trying to find out what their everyday life was like."

Fonda says she admires bankable movie stars because she believes they have a sense of what the public wants. She says she has never been able to market herself to an audience

SEE PAGE 34

Movie Premiere

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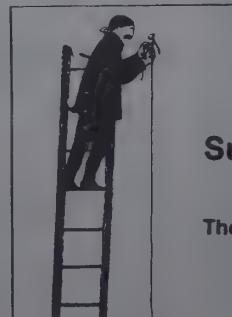
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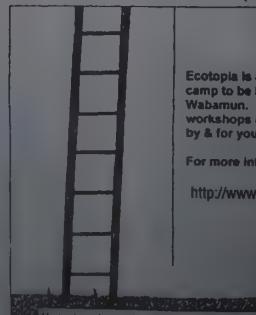
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DGA, SAG blame Canada

Hollywood increasingly alarmed by growing Canadian film industry

BY NICOLA SIMPSON

On Tuesday last week, an indignant group of film-biz professionals marched on Sacramento to lobby for legislation to encourage productions to stay in California. The rally came on the heels of a report released two weeks ago claiming that the American entertainment industry lost \$10.3 billion of potential revenue in 1998 because of productions hightailing it out of the U.S. Most of that money, and the productions that spent it, headed due north to Vancouver or Toronto. This is news?

It is in Los Angeles, where the fight to keep American productions south of the 49th parallel is a fierce one. At the recent annual Showbiz Expo, the Film and Television Action Committee (www.ftac.org) set up a booth to warn convention-goers about the perils of runaway production.

The tension seems to have skyrocketed in proportion to the number of big-budget features that have headed from La La Land to upstate. Isabelle Rioux, a Vancouver camera assistant who trav-

elled to the Expo and noticed the growing resentment in the Hollywood community explains: "When we were doing all the crappy MOWS [Movies of the Week] and bad series, no one cared. Now that we've eaten our fair share of scraps and we're finally getting some good productions [i.e., big budget features], people are starting to get upset. And of course, since there's a lack of work, the L.A. crews can't afford to be as picky, so now they want *anything*. I suspect once they get busy again, we'll get a lot of scraps again. But we don't mind. Work is work and Canadian crews take a lot of pride in their work, period."

The Great Cheap North

Given the extensive soundstage space in Vancouver and Toronto (which equals that of New York and North Carolina combined), the thousands of highly skilled Canadian actors, directors and technicians and the simple fact that the whole country is one big "40 per cent off" sale, it's no wonder that more and more Hollywood productions shoot up here. Even Alberta, whose film industry has suffered some serious blows recently, is housing three major American shows this summer: Jackie Chan's newest movie, *Shanghai Noon, Texas Rangers* (starring Dylan McDermott and James Van Der Beek) and a revamped version of

The Virginian, with Bill Pullman (*Independence Day*) starring, producing and directing. Vancouver has been the location for an astonishing nine major Hollywood movies so far this summer and at least half a dozen others are shooting in locations scattered across the country.

We're on erode to nowhere

The Directors Guild of America and the Screen Actors Guild are the groups most perturbed by the trend. Over the past decade, film and television jobs lost to runaway productions increased by 200 per cent for the DGA and 479 per cent for SAG. "We're looking at nothing less than the erosion of the economic foundation of our industry," warns SAG president Richard Masur.

Who is he kidding? The economic foundation of Hollywood is rock-solid. Despite complaints that generous tax incentives and the weak Canadian dollar make for a less than level playing field, the U.S. will always come out on top. Two weeks ago, the U.S. box office for 1999 was sitting at over \$3 billion, already breaking records set last year with the help of *Titanic* and *Armageddon*. Is that money being funnelled into the Canadian industry? Until it is, Hollywood Cassandras should keep their mouths zipped, and look to their own unions and city councils to figure out why shooting in Los Angeles is so damned expensive. ☀

film

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"A SUMMER MOVIE WITH BITE. SURE TO BE ONE MONSTER OF A HIT." Evan Thomas, EW.COM, EW.COM

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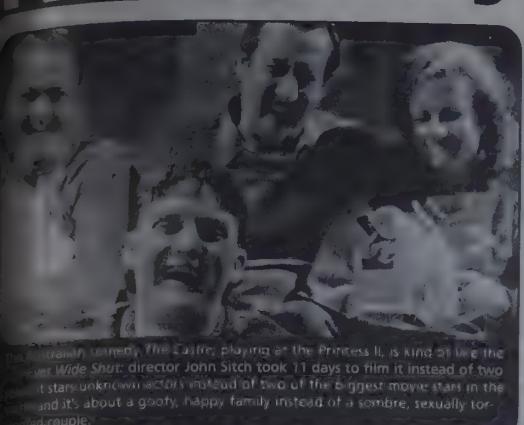
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FILM Weekly



Previously, *The Castle*, playing at the Princess II, is kind of like the *Eyes Wide Shut*: director John Sitch took 11 days to film it instead of two. It stars unknown actors instead of two of the biggest movie stars in the world, and it's about a goofy, happy family instead of a sombre, sexually tormented couple.

NEW THIS WEEK

Dr Strangelove, or How I Learned to Stop Worrying and Love the Bomb (M) Peter Sellers plays three roles in director Stanley Kubrick's wicked 1964 satire of Cold War paranoia and the insanity of nuclear war. *In Sat., July 16-17, 8pm* at Zeidler Hall, Royal Theatre; \$4-7

Eyes Wide Shut (CO, FP) Tom Cruise and Nicole Kidman star in late director Stanley Kubrick's final film, the story of a married doctor lured into a mysterious and decadent sexual underworld.

Halloween (CO, GR) Bridget Fonda, Bill Mumford and Oliver Platt star in *Halloween*, director Steve Miner's comic horror about a gigantic crocodile that terrorizes the peaceful community that gives the movie its title. Written by *Alien* and *The Practice* creator David E. Kelley.

Operation Petticoat (EFS) Cary Grant and Shirley Temple star in *The Pink Panther* director Alfred Hitchcock's 1959 comedy about the crew of an aging WWII submarine. *Mon., July 19, 8pm* at the Provincial Museum Auditorium, 102 Ave & 128 St.; \$2-4

The Wood (CO, FP) Omar Epps, Taye Diggs and Richard T. Jones star in first-time director Rick Famuyiwa's film about three best friends, one of whom is about to get married, reminiscing about their days growing up in Ingleside, California.

American Pie (CO) Director Paul Weitz's raunchy comedy tells the story of four male high-school students hell-bent on losing their virginity before they graduate.

Arlington Road (CO, FP) Jeff Bridges, Tim Robbins and Joan Cusack star in *Going All the Way* director Mark Pellington's thriller about a college professor who suspects that his mild-mannered new neighbours are actually domestic terrorists.

Austin Powers: The Spy Who Shagged Me (CO, FP) Mike Myers and Heather Graham star in director Jay Roach's sequel to his spy spoof of 1997, *Austin Powers: International Man of Mystery*.

Big Daddy (CO, GR) Co-writer Adam Sandler stars in *Happy Gilmore* director Dennis Dugan's comedy about a 32-year-old New Yorker who adopts a five-year-old boy in a misguided attempt to impress his girlfriend.

The Castle (PZ) Michael Caton stars in director John Sitch's comedy about an eccentric, optimistic Australian patriarch who fights a legal battle to oppose the government's compulsory acquisition of his family's home.

Encounter in the Third Dimension (SC) Stuart Pankin, Cassandra Peterson and Harry Shearer star in director Ben Stassen's 3-D IMAX film about an inept scientist's efforts to perfect his own 3-D filmmaking technology.

LEGEND

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ESSC: Edmonton Space & Science Centre IMAX, 452-9100
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GA: Garneau Theatre, 433-0728
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ENTRAPMENT 10:30 11:30 12:30 1:30 2:30

WILDSIDE 10:30 11:30 12:30 1:30 2:30

I can smile, and criticize while I smile...

Shakespeare fest causes heads to roll at Varscona

By PAUL MATWYCHUK

Redneck movie critic Joe Bob Briggs, who used to judge movies largely on the basis of whether or not "heads did roll," probably would have found a lot to enjoy in director Scott Sharplin's *Richard*, which knits together scenes from *Henry VI, Part III* and *Richard III* to tell the story of the hunchbacked, murderous ambitious King Richard III. About nine characters—and that's a conservative estimate—get decapitated during the course of the play and have their heads stored for safekeeping on the spiky posts of the fence ringing the back of the stage. About halfway through the play, the heads start arriving in bags—I'm not sure if that means the prop department's head budget ran out of funds or if Sharplin is simply reflecting some historic breakthroughs in the 14th-century head-packing trade.

The play is much more gruesome than Geoffrey Brumlik's production of *The Tempest*, which is also currently playing at the Varscona—in Brumlik's play, the only violent moment comes when Caliban urges Stefano and Trinculo to sneak up on Prospero while he's sleeping and drive a nail into his forehead, and they get so distracted in trying on the assortment of fancy clothes Prospero has arranged for them outside his home that they forget to follow through on the plan. Meanwhile, in *Richard*, the King is attacked by the ghosts of his guilty conscience, who move around him in a circle and pelt him with severed heads in a scene that

brought back the worst dodgeball nightmares of my youth.

Sharplin has done an intelligent job of boiling down Richard's story into a 90-minute-long play—as Al Pacino noted in his film *Looking for Richard*, one of the most difficult things about watching *Richard III* is figuring out who all the characters are and where they stand with regard to succession to the throne.

The decision to begin the play with all that unfamiliar material from *Henry VI* means it's a while before we hear the "winter of our discontent" speech and the brilliant scene where Richard "romances" Lady Anne, but it also means you get an unusual amount of information to help you properly follow Richard's development from dutiful son out to impress his father to amoral monster.

Corey aimless

On the other hand, having only four actors in the cast playing multiple roles causes confusion of a different kind. Vanessa Sabourin, who plays Lady Grey, Lady Anne and Queen Margaret, not to mention Richard's enemy Warwick, does the best job of differentiating between her various parts, but Andrew Muir barely varies his delivery much between the six characters he plays (including Clarence, Hastings and Prince Ned). And Kevin Corey, who plays Richard, never brings out the darkness in Richard's character. He hobbles about the stage and holds one crooked arm against his body all right, but he never makes Richard's deformity seem like an essential part of his personality, or his warped way of looking at the world. The giddy leap of joy he gives after seducing Lady Anne (even though he's just killed her father and her husband), for instance, seemed entirely wrong



Mark Roberge (left) and Andrew Muir in *The Tempest*

to me. (The only leap I associate with Richard III is the tumble Ian McKellen took from the roof of that factory at the end of the 1995 movie version.)

The cast members of *The Tempest* play multiple roles, too. A shaven-headed Julian Arnold, for instance, nabs the two showiest parts in the play—he dons a patched-together robe and strides majestically about the stage to play Prospero and kicks off his shoes, strips to his waist and scurries everywhere on all fours to play Caliban. I think most people who see *The Tempest* side with the much put-upon Caliban rather than that overbearing know-it-all Prospero, who keeps trying to teach him to be civilized. All the same, I would have liked to have seen Arnold make Caliban a little less sympathetic than he does here—Caliban is treated monstrously here, rather than having at least a partly monstrous character himself. That said, Arnold's performance contains some tremendously beautiful line readings, especially in Caliban's "Be not

afeared" speech and Prospero's final soliloquy in which he sadly buries his staff and drowns his book, relinquishing all his magical powers in order to rejoin the mundane world back home in Italy.

Ariel navigation

Ron Pederson has been given an unattractive costume to wear as Ariel, and his performance of "Where the bee sucks, there suck I" has been arranged and choreographed oddly, like a number from a '20s musical, but he's still a delight in the role. His hair has been dyed red, with a blond tuft sticking up at the front, and as he races on- and offstage, up and down the aisles, happily obeying Prospero's commands, he's the kind of ever-attentive, hyper-efficient administrative assistant most CEOs could only dream of.

Chris Fassbender does a lot of overly broad Stan Laurel weeping and hand-wringing during his scenes as Caliban's co-conspirator Trinculo, but he also makes a dash-

ing Ferdinand, a fitting match for Dawn Coulter's Miranda. While wet part Miranda sometimes primly obeys her wise and cool and cooing in amazement at the strange man she sees, but Coulter handles these moments with a sense of self-consciousness that was sly and gawky enough to win me over.

No matter how wacky the productions may be, though, it remains to be seen how many attendees, all lambasted out after *Macbeth* and *The Two Gentlemen of Verona* in Hawrelak Park, will have the energy to turn up for the next show. It may be that audiences are more like Joe Bob Briggs than I think—he thought the only theatres in America were bad and scorned anything playing "hardtop" as completely unworthy of his attention. ♦

River City Shakespeare Festival
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Artist Lucia van der Meer frogs her wares

"Junk" isn't a word in her vocabulary

By DANIELLE ZYP

Your heart lightens the moment you hear the name of the long, narrow shop on 124 St and 108 Ave: The Frog Kissers Den. Images of childlike pleasure and magical changes come to mind for me. "Some people think the name is naughty," says owner/artist Lucia van der Meer. Husband and partner Al Hudema explains, "We take old, beat-up furniture or any item that is no longer truly useful and Lucia gives it a 'kiss' and transforms into something that looks good."

The Den, like any curio shop worth its salt, is packed to the rafters with unusual, eye-catching objects. Painted chairs, painted benches, painted ceramics, painted clothes, embroidered clothes, jewelry, scarves, clocks, boxes—van der Meer is able to transform almost anything from something broken into something useful, from something ugly into something beautiful, from a frog into a prince.

"It's always been kind of a dream of mine to do this," says van der Meer, who recently re-enrolled her

two boys in public school after about five years of home schooling. "I just wanted a little store of my own in which to do all of the things I've been doing for years." Mural painter, furniture refinisher, seamstress, embroiderer, milliner: van der Meer draws on her many talents to make something old new again. "Why throw something away when you can make it have another lifetime?" she asks. "I really like that idea."

Shut your hole

For instance, van der Meer shows me a blouse with a hole in it and then shows me another one whose holes have been deftly repaired and whose surface has been embroidered with bright colours. The clothes at the back of the store (a section playfully named "The Emperor's Old Clothes") are her real bread and butter, she says. This is the kind of place where you can discover a real find at a reasonable price. "Art should be for everyone," van der Meer says, "not just for the select few who can afford it."

Van der Meer was raised in a large family with 11 kids, and says that while her mother was a big

influence on her resourceful ways, her artistic skill was mostly self-taught. "I've always been an artsy-fartsy person all my life," she says. "I've never received any art training but high school. I tried getting into art college but was never successful. I never took it seriously. Then I thought, I don't want to train, it might kill something. I'm having lots of fun!"

Van der Meer's work blurs the line between arts and crafts, but it really doesn't matter to her what people call it, as long as they like it. "It's getting busier by the day," she says, "and word of mouth is getting around. It's helped a lot since the Sound Connection opened up next door."

Pee-wee's clay house

Socially conscious, funny and talented, van der Meer is also willing to share the limelight. Her husband handles carpentry projects—he shows me a three-storey wooden jewelry box he made. The store also carries the work of around 20 other artists. Of particular interest are the original pieces by Toulia, who works from photographs to create custom-built fired-clay replicas of people's houses. Depending on the size and



Arts and crafts at The Frog Kissers Den are a ribbiting display

complexity of the house, these unique works sell for \$40 and up.

Van der Meer responds to art, no matter where it comes from. She says, "I'm drawn to Eastern and African art—the colours, the shapes,

I don't know why... maybe it's an old hippie!"

Maybe so, but an old hippie can make some wishes come true. All you have to do is dream, willing to kiss a frog or two.

theatre
REVUE

REVIEW

REVIEW

Theatre Notes

BY PAUL MATWYCHUK

Have you ever been melo?

Bark Deeds at Swan's Place, or Never Trust a Tattooed Sailor • Walterdale Theatre • Tues-Sat to July 24, 8pm Edmonton audiences, who have become extremely well-trained in melodrama protocol thanks to the Walterdale Theatre's 35 years of annual melodramas, will probably loudly boo the news that this year's melodrama, Tim Kelly's *Bark Deeds at Swan's Place, or Never Trust a Tattooed Sailor*, could be the theatre's final melodrama... ever. Explains *Swan's Place* director Elizabeth Day, "The official word is, it's the end of the millennium, a new artistic director is coming in—David Owen—and so next year, they're starting a new tradition." Therefore, next year's season will conclude not with a melodrama, but a musical at which hissing and throwing coins at the performers will, I imagine, be strongly discouraged.

There's definitely a "last hurrah" feel to this year's play, the plot of which sounds like all 34 previous Walterdale melodramas rolled into one. "I chose it," Day says, "because the melodrama structure always has the hero, the villain and good always wins out. But this one has twists and a lot more thrown in than just a simple, pat plot. It throws in a lot of different elements: pirates, and Spanish girls and Mounties and temperance crusaders and society ladies. There's a Chinese girl, an Englishman... all these great things."

I don't care much for Mounties or Englishmen myself, but I'm a huge fan of Chinese girls and pirates, so *Swan's Place* should offer me plenty of entertainment. And there's also the cheerful, reassuring moralism of melodramas to savour, too. "The most important thing for a melodrama," Day says, "is the premise that good always wins out, and that there is intrinsic good in the world—that's something people really want to believe in. Everybody wants to hear a good story."

The proof of Day's statement came in the form of a passerby—a complete stranger—who walked by in the middle of our interview (we were sitting on a bench outside the theatre) and, out of the blue, began telling us the story of John Rowan, a 400-pound local man who died several decades ago, leaving behind a will asking that he be buried in Ireland. According to the stranger, Rowan's body was boiled down into soap and packed into rum barrels before it could be shipped overseas... except someone who bore Rowan a grudge switched the labels on the barrels,

meaning it was years before his body was rediscovered.

If the Walterdale ever decides to resuscitate the melodrama tradition, I think I have the perfect candidate to write the script.

The Love Songs of P. Morgan Donald

Shakespeare in Love Songs • Varscona Theatre • To July 17 • REVIEW Paul Morgan Donald is right: the song "One Hand, One Heart" from *West Side Story* really does sound a lot better when you insert the word "big" into every line. "One big hand/One big heart": now there's a lyric with some kick to it!

Donald and Sheri Somerville complement each other wonderfully in *Shakespeare in Love Songs*, a 45-minute collection of songs from musicals based on Shakespearean plays, songs from the original plays themselves newly set to music and recitations of sonnets and assorted fragments of Shakespearean poetry, with much of the humour arising from Donald's puckish jabs at Somerville's high-class airs. (Appropriately, they even perform one of Benedick and Beatrice's verbal jousting routines from *Much Ado About Nothing*.) The opening medley of two songs from *Kiss Me, Kate* quickly sets the tone for their onstage relationship: while Somerville saucily croons "I Hate Men," Donald offers romantic advice from "Brush Up Your Shakespeare"—which recommends kicking recalcitrant mates "right in the Coriolanus."

Donald ably provides the evening's sole musical accompaniment on his guitar, and contributes Bob Dorough-like vocals to his setting of "O Mistress Mine" from *Twelfth Night* and the Rodgers and Hart chestnut "This Can't Be Love," from *The Boys From Syracuse*. And of course, Somerville is a joy to listen to, whether she's singing the longing "Should I Speak of Loving You" (from *Music Is*) or Frank Loesser's hepcat explanation of the plot of *Hamlet*, which hilariously describes the melancholy Dane's personality as "what you'd call uncooperative."

It was also an unexpected pleasure to hear Donald recite "Shall I compare thee to a summer's day?"—I haven't looked at that poem in years, and I had forgotten what a remarkable poem it is, taking what seems at first to be nothing more than a clever romantic conceit and developing it within the space of a few lines into a profound statement about the intoxicating power of love and the transformative power of art.

Shakespeare in Love Songs is a thoroughly enjoyable evening, and it ensures that this year's expanded River City Shakespeare Festival will not end on a dying fall.

Rebel, Rebel

Rebel Without an Alibi • Rutherford House, 11153 Saskatchewan Drive • Tue-Thu to Aug. 5, 7pm • \$15 •

422-2697 Can I just say right off how much I like the title for this show, an interactive murder mystery set at a 1950s sorority house? It's the best gimmicky mystery title I've heard since I came across Kathy Reichs's book *Déjà Dead*.

Rebel Without an Alibi is the seventh mystery to be mounted at Rutherford House in as many years; this one takes place during a rush party for the Delta Epsilon Alpha Deltas, a group of peppy '50s college girls who, let's face it, are just asking for trouble by joining a sorority whose initials spell DEAD. "We're getting much more clever at writing them," says the show's co-creator, Kim Gough. "Or so we thought." Luckily, the true aficionados of these interactive mysteries enjoy keeping quiet even if they figure out the mystery's solution ahead of everyone else. Some help out fellow audience members who appear to be struggling, while the devious ones try throwing other people off the trail.

The annual mystery nights make a point of emphasizing Rutherford House's historically rich past (Rutherford actually served as a fraternity house from 1940 to 1969), and Gough is pleased at how much of their research into the world of the '50s is evident in the finished product. "The actors know who the mayor was," she says, "what famous performers were playing Canada at the time, the classes the girls in the play are taking were all taken from an old university calendar."

So, I ask, did any sorority girls get murdered there in the '50s?

"No," Gough says, efficiently keeping my ghoulish enthusiasm in check. "That much is fictional."

Pennies from heaven

The Canada Council for the Arts is holding an information session about grants to artists and production project grants at the Varscona Theatre on Thursday, July 22 from 3-4:30 p.m. (Translation: artists can come to the Varscona and learn how to get free money from the government.) Applying for government grants is a genuine skill—and this session will give you valuable insight into how the various grant categories are set up, as well as how applications are processed and evaluated. Call Sally Han at 1-800-263-5588 for more information.

Antic Ha!

And Chris Craddock will be giving a special encore performance of his one-man show *Ha!* at the Rice Theatre on Thursday, July 15 at 8 p.m. Craddock—the white, male, neurotic version of Anna Deavere Smith—plays 26 roles in the show, which he wrote with Wes Borg; Craddock's performance recently earned him a Sterling Award for Best Fringe Actor. (Humorous footnote: the press release for the event identifies Craddock as the author of *Upon Being a Peon* and Borg as one of the men behind *Iron Man & Butterfly*.)

ARTS Weekly

For a FREE listing, fax 426-2889 or e-mail listings@vuc.ab.ca. Deadline is 3 pm Friday.

tors of the Alberta Potters' Association. Until July 31.

ART BEAT GALLERY & FRAME #8

Mission Ave., St. Albert, 459-3679. *NOD—The Land of Noah's Ark Revisited*: Closing July 18. Featuring new work by Lewis Lavoie, artist explorer. Acrylics by Andrew Raszewski, glass artist by Tim & Cheryl Jensen, watercolours by Frances Aly-Arcott, artists Jeanne Stange and MinMa. Floral sculptures in clay by Joan E. Todd.

THE ARTISTS MARKETPLACE

Westmount Shopping Centre, 111 Ave., Groat Rd., 908-0320. Local artists working daily.

BABY'S HAIR COMPANY

12512-102 Ave. Figurative paintings by Sandra Stevenson.

BEARCLAW GALLERY

10403-124 St., 482-1204. New acrylic paintings by Roy Thomas and Nokomis. Etchings by Germaine Arnakayuk and drawings by George Littlechild. Until July 31.

CENTRE D'ARTS VISUELS DE L'ALBERTA

20, 8527-91 St., 461-3427. Curtis Johnson's paintings of sport events, Paul Andre's photographs, Sylvia Grist's collages, Diane Wallin's crafts. Until July 19.

CITY HALL

City Room, 495-3132. PHOTOGRAPHIC EXHIBIT: Works by the Photographic Salon Exhibitors Association of Alberta Until July 18.

EDMONTON ART GALLERY

2 Sir Winston Churchill Sq., 422-6223. •THE POOLE FOUNDATION GIFT: Permanent Collection Expansion: CROSSING THE WILDERNESS • WOLVES IN THE CITY.

Inner City Youth Workshop and exhibition led by Mary Anne Bankshead and Michael Belmont. Until Aug. 23. •TOM THOMSON AND THE ORIGINAL SEVEN

Featuring works from the EAG Collection. Until Mar. 26. •URBAN/SUBURBAN: Discover the dual nature of urban and suburban spaces. The photographs in this exhibition span the decades from the 1930s to the 1940s, mapping out shifting landscapes of urban centres and suburban communities, and the pleasures and perils that exist within both. •STAN DOUGLAS

touring exhibition. Until Aug. 29.

ELECTRUM DESIGN STUDIO &

SEE NEXT PAGE

Art events

LINES & LEGENDS IMAGE DESIGN GALLERY

11205 Jasper Ave. REPRODUCTIONS WEST AND V: Opening SUN, July 18, 7 pm, sounds by DJ Is.

MANIFESTO—A CULTURE COUNTER

10043-102 St., 423-7901. *THE RIVER RUNS THROUGH IT*: Paintings, body castings, death. Works by Dave Livermore. *WATER SPASE*: Text Paintings PROJECT ROOM: *THE BELLY BUTTON PROJECT*: Plaster-cast mounds set in the wall. Opening SAT, July 17, 8 pm-midnight. Show runs until Aug. 7.

VISCIOUS PINK

10148-105 St., Presented by Unity. Art show and dance performance. FRI, July 23.

WEST END

12308 Jasper Ave., 488-4892. Featuring new artists to the gallery. Agnes Kokot's still life and David Langenvin's landscapes. Until July 16.

•ROMANCE IN THE GARDEN:

New acquisitions from Grant Leier and Nixe Barleton. Until July 31.

WHYTE AVENUE ART WALK

Old Strathcona, Whyte Ave., 432-0240. Fourth annual Art Walk on and around Whyte Ave. Visual artists set up sidewalk studios in front of Old Strathcona businesses and create art live for the public to see. July 23-25.

Art galleries

ALBERTA CRAFT COUNCIL

GALLERY

10106-124 St., 488-6611, 488-5900. *FROM THE ROOTS*:

Celebrating the history and culture of craft and the appreciation of those who dedicate their lives to preserving our past. Including Perry Rydman (basket maker), Christina Koscielniuk (pysanka drawer) and Elizabeth Holmatty (weaver).

Grethe Jensen (wheat weaver), Kathy Grambo (rosemaker), Liv Pedersen (tapestry weaver), and many more. Until July 31. •DISCOVERY GALLERY:

DOWNTREAM: Ceramic works by artists recent, past and present board of direc-

Stan Douglas

At The Edmonton Art Gallery

June 26 to August 29

Concurrent Exhibitions

• Wolves in the City:

Inner City Youth Project

• Urban Suburbia:

Edmonton Art Gallery

ART

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ARTS Weekly

Continued from previous page

GALLERY 12419 Stony Plain Road, 482-1492. **POST MODERN CITY SCAPES:** Mixed media works by Daniel Hrishkewich. Until July 31.

FARAWAY TRADING CO. 12403 Stony Plain Rd., 448-9252. **THE EXOTIC & UNACCUSTOMED:** Featuring Primitive art from Iran: Jaya; inner-bark-cloth paintings, war shields. Mon-Sat, 10 am-6 pm.

THE FRINGE GALLERY BSMT., 10516 Whyte Ave., 432-0240. **“LIFE:** mixed media installation by Robert Von Eschen. Until July 31.

GALLERY 124 10240-124 St., 488-4575. **FOUR STUDIO ARTISTS:** New gallery, introducing the work of four resident studio artists: Don Pimm, Lou P. Cole, Igor Postash, Darrell Stiles. Until July 28. TUE-SAT, 10-5, SUN 11-3.

GALLERY DE JONGE 27022A Hwy 16, Spruce Grove, 962-9505. Group exhibition, gallery artists.

GIORDANO GALLERY 208 Empire Blvd., 10080 Jasper Ave., 429-5066. Featuring works by gallery artists: Barbara Ballachey, Anne Billy, David Bolduc, Sylvie Bouchard, James Clare, Adele Duck, Mary Joyce, Debra Lalonde, Helen Mackie, Ruby J. Mah, Phil Mann, and Marcia Perkins. Until Aug. 31. Wed. & Sat. 11 am-5 pm or by appointment.

GREY NUNS COMMUNITY HOSPITAL HEALTH CENTRE 1100 Victoria Dr. W., O Level, 930-5774-Ex 6475. **EQUILIBRIUM:** Recent paintings by Lisa Urban. Until July 30.

HARCOURT HOUSE GALLERY 3rd Floor, 10215-112 St., 426-4180. **PHYSICAL PRESENCE:** Clay draped over soft support structures, works by Lisa Conway. **“TAKE CARE:** Large colour photocopies of found plants and animals by Paul Freeman. Until July 24.

HENDRICKS GALLERY 106, 4211-106 St. Oil and acrylic landscapes and florals by Elise Baer.

IML GALLERY 10822 Whyte Ave., 433-7834. New water colours and mixed media by Joyce Kamikura. Until July 20.

JACK'S GRILL RESTAURANT 5842-111 St. Works on paper by Daryl Rydman. Thru July.

KAMENA GALLERY 5718-104 St., 944-9497. **A SUMMER MIX:** Originals by Willie Wong, Edwen Tul, Kee T. Wong, Roybal, David Lee & posters & prints by Bateman, Lynn, Vivian Thierfelder, Jennifer Annesley, Johannus Boots, Lo Hing Kwok, Romera Britto.

LATTITUDE 53 10137-104 St., 423-5353. **“NORMAL:** Installation by Leesa Streifler. By drawing and writing on over 100 photographs of her own body Leesa deals with the so-called “normal” expectations for female bodies and behaviours. Until July 24. **“ANIMATE:** July 21.

THE LOOK 2824 Calgary Trail, 436-1400. Exhibition and sale of local art featuring all mediums, styles and techniques. Features Claude Gameau, Dave Ripley, Loraine Ure, Thomas Love, Nancy More.

MAZZUCA II 8207-104 St., 414-0432. Rare collection of artifacts and antiques from India. Devi: protective goddesses from the tribal area in Rajasthan. Dowry chest, brass, copper and iron vessels, architectural details.

MCMULLEN GALLERY U of A Hospital, 8440-112 St. **FIBROPTICS:** AFA, selection of fibre and glass art. Until July 25. MON-FRI: 10-8; SAT/SUN: 1-4 pm.

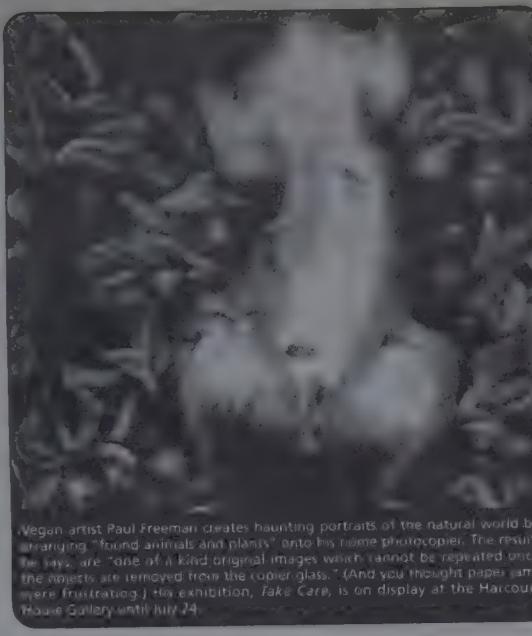
MISERICORDIA HOSPITAL 16940-87 Ave. •N.W. Corridor. **ANIMAL PROTEST MARCH:** Paintings by Asta Dale. Until July 29. **“Dayward Corridor: DRIFTING:** Photographs by Lee Anne Pellerin. Until July 29.

PROFILES GALLERY 110 Grandin Park Plaza, 22 Sir Winston Churchill Ave., St. Albert, 460-4310. **“BEWITCHED, BOTH-ERED & BEWILDERED:** Works by Jill Watamaniuk—using photography techniques with feminine shadowy figures and works by Maria Anna Parolin—using natural objects in a human environment. Until July 31.

ROWLES AND COMPANY LTD. Coopers & Lybrand Tower, Mezz. Level, 10130-103 St., 426-4055. New works in oil by Rob Von Eschen, Audrey Plannmuller and George Schwidt; works in acrylic by Steve Mitts, David Segher, Elaine Tweedy, John Freeman & Angela Grootelaar. Water colours by Sigrid Behrens, Eva Bartel, Barb Brooks, Frances Alty-Arcott. Artworks in glass, soapstone & antler. **“Oxford Tower,** 10235-101 St. Oil & acrylics by Eric Butterworth. **“Westin Hotel, The Pradera,** 10135-100 St. Pastels by Audrey Plannmuller. **“The Hotel McDonald, The Harvest Room:** Acrylics by Steve Mitts.

SCOTT GALLERY New works by gallery artists: Patrice Ahrwiller, Barbara Akins, Nancy Day, Louise Kirouac, Neil Patterson, Marianne Watchel. Until July 22.

SNAP 10137-104 St., 423-1492.



Vegan artist Paul Freeman creates haunting portraits of the natural world by arranging “found animals and plants” onto his home photocopier. The results, he says, are “one of a kind original images which cannot be repeated once the objects are removed from the copier/glass.” And you thought paper jams were frustrating! His exhibition, **“Fake Care,”** is on display at the Harcourt House Gallery until July 24.

PASSING TIME: Mixed media installation and print exhibition by Elizabeth Dove. Exploring the notions of self and identity related to the human form. Until July 24.

SNOWBIRD GALLERY 8770-170 St., WEM, 444-1024. Ongoing exhibits by Yardley-Jones, Joan Healey, Gregg Johnson. Sculptures by Inung. Pottery by Blackmore Studios & Noboru Kubo. Portraiture by Mark Anthony.

SPECIAL-T GALLERY 284 Saddleback Rd., 437-1192. Featuring new works by Linda Wadley and Audrey Plannmuller. Mon-Sat 10 am-5:30 pm.

STONY PLAIN MULTICULTURAL HERITAGE CENTRE Fibre Art and basketry by Diane James, and Jean Connor. Until July 19. **“Acrylic paintings, rice paper works and metal works by Leona amann, Laura Watmough, and Paul Toal.** July 22-Aug. 23. **“GALLERY DINING ROOM:** Oil paintings by Lillian Calelton. Until Aug. 16.

STRATHCONA PLACE ART GALLERY 10831 University Ave., 433-5807. **“INSTRUCTORS SHOW:** Florals, landscapes, portraits, various mediums. Until Aug. 6.

STUDIO #2 10435-81 Ave., 437-5846. Paintings by Dale Nigel Goble, by appointment only.

THE SUGARBOWL 10922-88 Ave. **“MON CAHIER:** Works by the Nouveau Peintres: Flava H, Honky G, Notorious R.O.B., Yawnae and Comrade Connor.

WANDERLIES GALLERY 10344-104 St., 452-0286. Introducing a new series of colourful landscape paintings by Vancouver artist, Bobbie Burgers. Also featuring works by James Lahie, Brent Mcintosh and David Alexander. Until July 31.

WALTERDALE THEATRE Lobby, 10322-83 Ave., 471-5246. **15 WOMEN:** Portraits, oil on canvas, works by Lynn Andreoff. Tues-Sat 7-8 pm; Sun 1-2 pm.

ZIEGLER HUGHES GALLERY & SERENDIPITY FRAMING 9860-90 Ave., 433-0388. **“Evocative cityscapes** which contain subtle narratives that we can all recognize—oil paintings by Raymond Therault. **“Celtic jewelry** by Des Nobels of Digby Island, B.C. Open Mon-Wed; Fri-Sat: 10-6; THU 10-8. Closed Sun.

ART GALLERY & PORTFOLIOS ON-LINE KRISTEN ZUK plaza.vv-wave.com/gilan/art/kirsten.htm Sculptures by artist Kirsten Zuk.

DALE NIGEL GOBLE ON-LINE www.teluplanet.net/public/dng23/dng.htm

SANDEA A & THE VISIONS GROUP OF ARTISTS members.horne.net/sandea/Index.htm Formerly members of Eagle One Gallery in Edmonton.

SURREAL & FANTASY OIL PAINTINGS ON-LINE COSMIC HORIZONS www.geocities.com/SoHo/Gallery/6298.

AGATHA CRUMBLY’S THE JUKE-BOX CRACK’D Jubilations Theatre. When a body is discovered in the Devereon Mansion, the world’s best and brightest detectives... some of whom

Theatre

THEATRE-609 10322-83 Ave., 448-9019. Rapid Fire Theatre’s insane improv competition continues! Madness! Sheer madness! Every FRI @ 11 pm until July 30.

DISH Weekly**LEGEND**

\$	Up to \$10 per*
\$\$	\$10-20 per
\$\$\$	\$20-30 per
\$\$\$\$	30 per & up

* Price per person, before tax & tip

BISTROS

Bistro Praha 10168 - 100 A St., 424-4218) The first European Cafe since 1977 and still the only one.

Bridges (9028 - Jasper Ave., 425-0173) Be seated Before the theatre, after the game or for an evening of entertainment in itself, join us for elegant, yet affordable cuisine in our quiet & tastefully decorated room. Lunch Mon-Fri 11:30-2:30 \$, Dinner Thur-Sat after 5 \$ \$

Cafe Select (10001 - 106 St., 423-0419) Offering lunch, dinner and late night dining in a relaxed atmosphere for over 14 years. Open to 2 am seven nights a week.

Cafe De Ville (10137 - 124 St., 488-9188) Located in Old Glenora, we offer a diverse and eclectic menu in a warm and inviting atmosphere. Fresh food & a new wine/cocktail list. Beautiful patio. \$ \$

Carole’s Cafe & Catering (10145-104 St., 425-1840) Creative, comfortable, accommodating. Offering a diverse menu of fresh food, and a warm and inviting atmosphere. An affordable alternative to downtown hotel catering. \$-\$

C'est Bon Bistro (1050 Whyte Ave., 439-8609) Great food, cozy atmosphere in the old post building. Light lunches, salads, vegetarian fare, specialty coffees, delicious desserts, muffins and other baked goods, all homemade. “It’s all in the name” .

Cilantro’s on 111th (10322-111 St., 424-6182) Invites you to enjoy a relaxing evening in a quaint and casual atmosphere, with a wide selection of dishes from kiwi mussels to blackened cat fish or mini rack of lamb. \$

Manor Cafe (10109 - 125 St., 482-5777) Remarkable location, flavour and service. Great prices on dishes from around the world. \$

Mates Urbano Bistro (8223 - 104 St., 431-0179) The first European bistro since 1996 and still the only one. Radegast on tap. \$

Russian Tea Room (10312 Jasper Ave., 426-0000) We have a delicious variety of food to choose from, including the best cheesecake in town. Our centrally located restaurant has a quiet and romantic atmosphere, candlelight at night to warm your heart. We also do Tea Leaf Readings. Open 7 days a week. \$-\$

Sweetwater Cafe (12427 - 102 Ave., 488-1959) In the heart of Old Glenora, delicious, health conscious dishes made fresh. Experience the ultimate brunch Saturday & Sunday, or drop by in the evening for wine & one of our speciality pastas. \$

The Garage Burger Bar and Grill (10242 - 106 St., 423 - 3014) The best home made burgers with daily lunch specials at student-friendly prices. \$

The Grinder (10957 - 124 St., 453 - 1709) For a casual dining experience visit the Grinder. 20 years old but under new management. When you’ve done your meal head to the lounge or games room. \$-\$

High Level Diner (10912 - 88 Ave., 433 - 0993) Wholesome and health conscious - Known for their tasty hummus and veggie burgers. \$

Insomnia Pub (5552 - Calgary Trail South, 414-1743) A new, cool place for the new, cool generation. Great food, great atmosphere, awesome prizes. \$

Iron Horse Eatery & Watering Hole (8101 - 103 St., 438 - 1907) Canadian cuisine with influences from around the world. Largest patio on Whyte Ave. Perfect for afternoon or late night gatherings.

Keepers (8709 - 109 St., 439 - 8934) At any hour, the last word in Huevos Rancheros. \$

Larry’s Cafe (6, 10015 - 82 Ave., 414 - 6040) Best breakfasts and lunches on the south side. Cheap crepes \$

Louie’s Submarine (8109 - 104 St., 431-0897) Fresh baked bread, soups and salads. Open now!

Nellie’s Tea Shoppe (12606 - 118 Ave., 452-9429) Edmonton’s best kept secret on the north side. Featuring all home-made meals.

Specializing in traditional English high tea and gourmet evening meals \$

Phatz Restaurant (10331 - 82 Ave., 413-0930) The ultimate in diversity. An eclectic assortment of appetizers, entrees and pastas, and delectable desserts. Live jazz every Wed.

The Raven (10338 - 81 Ave., 431 - 1193) An eclectic selection of “wood fired food” featuring Old Strathcona’s best steaks and oven-roasted chicken. Don’t forget to try our new baked oysters. See you soon. \$

Rosie’s Bar and Grill (10604 - 101 St., 432 - 3400) Nothing fancy, but sensible home cooking with the fixins. \$

The Side-track Cafe (10333 - 112 St., 453 - 1324) Whether you like succulent steaks, decadent egg Benedict in the morning or late night chicken wings. The Side-track Cafe’s kitchen will do it for you. \$-\$

The Tea House (52404 Range Rd. 221, Ardrosson, AB, 922-2279, 922-6963.) Country fresh foods for lunch, dinners or breakfast. Antiques, local arts & crafts and unique gifts to browse around.

Mystery dinner held monthly. Breakfast & lunch

SEE NEXT PAGE

EVENTS Weekly

8pm • Saturday
7pm • Monday & Friday

For a FREE listing, fax 426-2889 or
e-mail listings@vive.ab.ca.
Deadline is 3 pm Friday.

Displays/Museums

ALBERTA AVIATION MUSEUM 11410 Kingsway Ave., 453-1078. Aircraft on display and under restoration. Civilian and military aviation history.

ALBERTA RAILWAY MUSEUM 24215-34 St., 472-6229. Housed in the railway station built at St. Albert in 1909.

ALLEY KAT BREWING COMPANY 9929-60 Ave., 436-8922. Visit Edmonton's smallest microbrewery. See how Alley Kat's award-winning craft beers are brewed, taste Alley Kat's free beer. THU-FRI 2-4 pm or call for a guided tour.

CANADA'S AVIATION HALL OF FAME Reynolds Alberta Museum, Hwy 13, 361-1351. A tribute to the people who pioneered advanced aviation in Canada.

DEVONIAN BOTANIC GARDEN 5 km North on Hwy 60, 987-3054. Authentic Japanese garden, nature trail, 80 acres of conected gardens.

EDMONTON STATE IN SCIENCE CENTRE 451-3344, IMAX Theatre, Margaret Zeidler Star Theatre, Exhibit Galleries, live science demonstrations.

FORT EDMONTON PARK 496-7287. Costumed interpreters, steam train rides, street-car rides, 1920s miniature golf, antique vehicles, 1846 fur trading fort, period shopping. SUN 18: Heritage Craft Day; showcase local artisans. THU 22-SAT 31 (9:30 am): CBC Pioneer Pancake Breakfast, free with gate admission. TIX: \$3.50 kids; \$5.25 youth/senior; \$7 adult; \$21 family.

GOVERNMENT HOUSE 12845-102 Ave., 427-2281. Every SUN, public tours, 1-4 pm.

JOHN WALTER MUSEUM 10001 100 St., 1901 House, Walterdale Hill, 496-2966. **TIMBER TO TOWNSHIP:** John Walter and the lumber industry at the turn of the century. SUN 18: L'emonade and Story Telling. SUN 25: IceCream Sunday.

LEGISLATIVE ASSEMBLY INTERPRETIVE CENTRE N. Legislature Grounds, 427-7362. Visit Alberta's premier architectural attraction.

THE LOYAL EDMONTON REGIMENT MUSEUM FOUNDATION Prince of Wales Armouries, 10440-108 Ave., 421-9943. Two galleries dedicated to the history of Edmonton's own infantry regiment. Pictures, documents and artifacts depicting all aspects of recruiting, training and overseas service. Open TUE-FRI.

MCKAY AVENUE SCHOOL 10425-99

Ave., 422-1970. Archives and Museum located along the river valley on the Heritage Trail. Stroll in the Victorian-era park.

MUSEE HERITAGE MUSEUM 5 St. Anne St., Little White School House, St. Albert, 459-1528. Y'A PAS DEUX CHANSONS PAREILLES (no two songs the same). A celebration of French Canadian music, past and present. Videos and recorded music entries are eclectic visual presentation of memorabilia from various artists of the Western provinces. Until Aug. 29.

MUTTART CONSERVATORY 9626-96A St., 496-8755. One Promenade a Paris; View the highlights of Paris amidst a riot of summer colour.

PROVINCIAL MUSEUM OF ALBERTA 102 Ave., 453-1078. *Every SAT & SUN: Science Circle, For young families. Weekends, 1-4 pm. *Every SAT: Aboriginal video. *Every SUN: Gallery spotlight: an in-depth look at some of the features of your favourite galleries. *SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY: Spans 11,000 years and 500 generations; people of the past and present, recordings, film, lights, artifacts and more. *Every SAT (3 pm): Aboriginal video. *Every SAT of each month: 1-4 pm: Aboriginal video. *BEAT THE HEAT: SISQUAQIN: UNDER THE SAME SUN: An exhibition looking at life in the north. Until Sept. 6. *BUG ROOM: NEW ARRIVALS: Permanent live invertebrate display, new arrivals from Malaysia. *FINDING OUR WAY HOME: ALBERTA'S DISAPPEARING GRAIN ELEVATORS: a multi-media exhibition. Until Sept. 6. *WALK ON THE SIDE OF THE ARTISTS' EYES: To celebrate the finding of the new territory of Nunavut—a collection of contemporary Inuit art. Until Sept. 6. *SISQUAQIN: UNDER THE SAME SUN: Themes of diversity and intercultural understanding through the lives of Sisulak and Agluaktaq, two Inuit children living in Nunavut. Until Sept. 6. TIX: \$6.50 adults; \$5.50 seniors; \$3 youth (7-17); kids 6 and under free; \$3.50 family. TUES has price admission. Open 9 am-5 pm daily.

REYNOLDS ALBERTA MUSEUM Wetaskiwin, Hwy 13, 1-800-661-4726. Bicycles, cars, farm equipment... reflections of Alberta's transportation history. Open daily until Sept. 6.

RUTHERFORD HOUSE 11135 Saskatchewan Dr., U of A Campus, 427-3995. Costumed interpreters recreate daily household activities. Open 10 am-5 pm. TIX: \$2 adults, \$1.50 youth/senior; \$5 family, kids 6 & under free. *Murder Mystery, July 20-22, 27-29, Aug. 3-5, 7-9 pm, TIX: \$15/person.

SHAW CONVENTION CENTRE Pedway Level, 9797 Jasper Ave., 42-3300. Canadian Country Music Hall of Honour: Who's who in the Canadian country music scene.

THE TELEPHONE HISTORICAL CENTRE 10437-83 Ave., 433-1010. Set in the original Old Strathcona Telephone Exchange Building (1912).

UKRAINIAN CULTURAL HERITAGE

VILLAGE 25 mins E. Edmonton Hwy 16, 662-3640. TIX: \$1.50 family (two adults and 4-17 yrs); \$6.50 adults, \$5.50 senior, \$3 youth (17 yrs); kids under 7 free. Open daily 10 am-4 pm until Sept. 6. Open 10 am-4 pm Labour Day-Thanksgiving.

VALLEY ZOO 13315 Buena Vista Rd., 496-6911. Combining the fun of nursery rhymes with the beauty of animals. 9:30 am-6 pm • *Tiger Tiger: every SAT & SUN in July: a face artist will decorate your face with tiger motifs (or other animals).

Kids stuff

ALECTRA—THE CHILDREN'S THEATRE 462-2548. Show at end of program July 16 • *Wild Rose Theatre (6-9 yrs old). Shows at end of program, July 30. *Alberta Stars Theatre (10-14 yrs). Show at the end. July 30.

BLESS Big Lake, Hwy 2, Sturgeon Rd., SE Corner, 991-3620. 459-1299. Super Summer Sundays, live amphibians, fun games, crafts. Every SUN until Aug. 29.

CALDER LIBRARY 12522-132 Ave., 470-7090. FRI 16 (2 pm): Warner Shields (3 yrs). TUE 20 (3:2 pm): Totem Poles (3+ yrs). THU 22 (2 pm): Road to Riches: (\$3+ yrs). pre-register.

CAPILANO LIBRARY 210 Capilano Mall 99 Ave., 50 St., 496-1802. TUE 15 (2 pm): Maniac Madness (5-10 yrs). pre-register. WED 21 (2 pm): Stink-Toes Goes West. pre-register.

CASTLE DOWNS LIBRARY 9 Lake Beaumaris Mall, 15333 Castle Downs Rd., 496-1804. TUE 20 (2 pm): Road to Riches: (\$3+ yrs). pre-register.

CITY HALL 426-2122. *Loonie Art Tent (South Plaza) Until July 23, 12-4 pm. *Kids' Theatre Performances (City Room, 422-6223). Mon-Fri, Until July 23, 12:30 & 1 pm. *Kids' Storytelling—The Story of Bug & Bug. 422-6223. Mon-Fri, 12:30 and 1 pm. Until July 23.

COOPER STUDIOS Jubilee Auditorium, 417-5526. Summer Theatre Camp, July 19-23 \$350 for 2 wks. Westside Stage, 7-18 yrs. Evening performances on final day.

EDMONTON MUSEUM 422-6223. *CHILDREN'S GALLERY SIGHT UNSEEN: Tim Folkman. Until Jan. 2000. *Every SUN: Something on Sundays. *ART-O-MATION: The 1999 Loonie Art Laboratory. Until July 23. *MOVING PICTURES: Summer '99 at camps and classes (4-15 yrs). *Summer '99 at camps and classes for youth.

HIGHLANDS LIBRARY 6710-118 Ave., 496-1806. WED 21 (2 pm): The Dragon's Lair. pre-register. WED 28 (2 pm): Explore the World in 60 Minutes. pre-register.

IDYLWYLDE LIBRARY 8310-88 Ave., 496-1805. *Reach for the Stars: A special program for children ages 4-12. Mon-Fri, 10 am-4 pm. Doon Health Centre, Until Sept. 15. TUE 12 (2 pm): Treasury of Tales from Around the World (ages 4-12). Yeller Belly Swamp: multiclip. Fur & Feathers. The Cat Goes Fiddle (7-17). The Little Red Hen. Discover the World Bingo. pre-register. TUE 23 (3 pm): John Janzen Nature Centre Program.

JOHN JANZEN NATURE CENTRE 516-156 St, 496-1810. *Every WED (Until Aug. 25), 7-7:30 pm, 3-6 yrs with parent. Family Fun Time. Free TIX: available WED prior to program. TUE 20 (2:00): (School-age kids). Fur & Feathers. The Cat Goes Fiddle (7-17). The Little Red Hen. Discover the World Bingo. pre-register. TUE 23 (3 pm): John Janzen Nature Centre Program.

LESSARD LIBRARY 6104-172 Street, 496-1871. THU 22 (2 pm): Maniac Madness (5-10 yrs). pre-register.

LONDONDERRY LIBRARY 110 Londonderry Mall, 137 Ave., 66 St., 496-1814. *Every SAT (10:30 am-12 pm) 11:30-12 pm) at ages, Creative Crafts. *EVERY MON (2:20-3:30 pm) 3-5 yrs, until Aug. 23. THU 15 (2 pm): Fur and Feathers (school-age kids). The Cat Goes Fiddle Fee. The Little Red Hen. Pre-register. TUE 20 (2:00): Discover the World Bingo. pre-register. TUE 23 (3 pm): John Janzen Nature Centre Program.

MERRYWORLD DANCE 454-5005. Summer dance & arts camp, Aug. 9-13.

MILL WOODS LIBRARY 601 Mill Woods Town Center, 2331-66 St., 496-1818. *Every MON (2:30-3 pm), July & Aug. 3-5 yrs. Storytime Fun, drop-in. TUE 20 (2 pm): All of Us in Wonderland, pre-register.

PENNY McKEE LIBRARY Abbotsfield Shopper's Mall, 3210-118 Ave., 496-7839. MON 19 (2 pm): Explore the World in 60 Minutes (7 yrs). WED 28 (2 pm): Road to Riches (\$3+ yrs).

PROFILES GALLERY #110 Grandin Park Plaza, 22 Sir Winston Churchill Ave., St. Albert, 460-4310. *Every SAT (1 pm): drop-in and explore themes relating to monthly exhibits SAT 1: Nifty Nature Sculptures.

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave., 453-9131. Every SAT & SUN: Science Circle. For young families. Weekends, 1-4 pm.

RUTHERFORD HOUSE 11153 Saskatchewan Dr., 427-3995, 422-2697. Costumed interpreters recreate daily household activities.

SECOND STORY Mill Woods Town Center 2331-66 St., 413-6971. *Story Time FRI 16 (10:30 am): Jay Smith; SAT 17 (11 am): Lorraine Durham; (1:30 pm): Gabrielle Druger TUE 20 (10:30 am): Marie Nyctka. *Family Crafts. SAT 17 (11:30 am): make a butterfly mobile (2:30 pm); Youth Writing Club. All activities are free.

SOUTGATE LIBRARY Southgate Shopping Centre, 496-1822. *Every WED (10:30 am): Preschool Storytime for 3-5 yrs old, until Aug. 25. TUE 20 (2 pm): Sunstone Puppet Show, all ages.

SPRUCEWOOD LIBRARY 11555-95 St., 496-7099. *Every MON-FRI (2-7 pm), and

VUE
Weekly
EDMONTON'S DREAM VOICE

access

Movies Worth Watching

Channel 9 Check local listings www.accesslearning.com

Hosted by Jacques Benoit

Instructor Course Developer at Athabasca University & Grant MacEwan Community College

STAGE COACH

Tonight's movie Stage Coach gives us a chance to take a look at the most studied of all film genres — the western. The western most likely started out because of a good deal of historical interest in the recent American past. But, gradually, it started taking on certain characteristics that were identifiable from one movie to the next in a long trail of westerns. For example, there are scenes that appear in a lot of movies — the small town, isolated ranch, or the calvary outpost. Or, there are characters that keep reappearing — the gunfighters, lawmen, gamblers, ranchers, saloon girls and so on. There are also situations like gunfights, native attacks and saloon brawls that keep re-occurring in these movies.

Even objects are enough to give us an idea of what the genre of a movie is. What do we associate with westerns? Well, six-shooters, stage coaches, horses, even something as small as spurs can key us in right away. It is important, though, that the right people come along at the right time to develop a genre. Someone like director John Ford, with his love of the panorama of wide-open spaces, was meant for the western. And, John Wayne, with his ability to play the tough, good guy, again and again, in movie after movie, was perfectly cast in this movie, his first major western. It also came about as the result of a movie like Grand Hotel bringing a number of diverse people together. Or, Guy de Maupassant's 19th century short story, Boule de suif, which brings together people in a coach like this. This movie is one of the standards of the western, and although it has strong characters, it is still identifiable as a genre picture.

What we essentially have with the movie Stagecoach, is a microcosm of society. The society in question is both historical and fictional, but it's still a microcosm. We see that it is class differences that essentially keep these people apart. For example, Mrs. Mallory, seems to be due a certain amount of deference — more than the lower class characters in this movie. And, she gets that deference, ironically, from a guy like Padfield, the gambler. A little bit of class envy going on here. But, at the same time, these are the differences that have to be overcome if these characters are going to work together to overcome even greater obstacles, which are the ones they find in the wilderness. So, essentially, this is a movie about dissolving class barriers for a higher cause, where everyone works together equally. They head out into the wilderness, the place where these conflicts are both brought out and in the end resolved. It is an old story that goes all the way back to Shakespeare's A Midsummer's Night Dream, where the characters have to leave the city, town, or whatever and go out into the woods to resolve everything. In the absolute chaos of the wilderness. The western town is a good example of this type of order which the characters have to leave, except in High Noon with Gary Cooper, where the town is actually the source of a lot of the chaos and conflict. The western town versus the wilderness. The characters leave town, enter the wilderness, and come back to the town with the problems resolved. It is a basic and very old story.

Bulletin Board

Park de triomphe

Ponder for a moment what a sad and unhappy nation Canada would be without its array of beautiful parks and trails. Kites would become hopelessly ensnared in overhanging telephone wires and streetlights. Dogs hoping to find a wide-open space in which to chase frisbees would be forced to use late-night stretches of the Yellowhead Trail. No doubt about it, it's a good thing we Canadians have green spaces and trails where we can hike, bike and do things we like. That's why Saturday, July 17 has been set aside as Canada Parks Day: a day to set aside a moment or two to contemplate the recreational opportunities and easy, drive-through access to the wonders of nature that parks provide us with here in Edmonton. The Rundle Park Family Centre (which is located within St. and 113 Ave) has planned several free family activities as part of the celebration, including a kids' fishing program, a kids' nature survival program (parks aren't always friendly), in-line skating lessons, voyageur canoe trips, games, prizes and more. All runs from 10 a.m. to 4 p.m.; for more information, call the River Valley Ranger Unit at 496-2950.

That's gold in them thar teeth

The Klondike Days midway, full of firedough booths, T-shirts with off-colour slogans, death-defying rides and blaring rock music, isn't a very senior-friendly place. But on Wednesday, July 21, the east terrace of the Shaw Conference Centre will become a haven for Klondike-hungry seniors when it hosts the Seniors' 7709 for more info.

To get your event listed on our weekly Bulletin Board, fax your info to 426-2889 or e-mail it to bulletinboard@vive.ab.ca.

SEE NEXT PAGE

EVENTS Weekly

Continued from previous page

AUG. 20, SUMMER ACTIVITY TABLE TUE 20 (2 pm): East West Home's Best-puppet show.

STAGE POLARIS 432-9542. "Fair Tale Theatre" (5-6 yrs), July 19-21; "Star Book Theatre" (7-8 yrs), July 19-21; "Teen Broadway" (13-16 yrs), July 26-Aug. 13; "Film & TV" (9-16 yrs); "Young Company" (15-22 yrs).

STANLEY A. MILLER LIBRARY 7 Sir Winston Churchill Square, 496-7000. "Every WED: Classic Comedy with the Atomic Improv Co."

SIDETRACK CAFE 10333-112 Street, 421-1326. "Every SUN: Variety Night hosted by the Atomic Improv Co."

YUK YUKS WEM, 481-9926. "Every WED: Hypnotist Sebastian Steel."

Special events

BEAT BEETHOVEN 8K RUN/5K WALK Sir Winston Churchill Sq., 428-1108, ext. 255, SUN 25. In support of the Edmonton Symphony Orchestra for people of all ages.

ECOTOUR 1999 ... The Strathcona Legion, 10416-81 Ave., 429-3659. SUN 18 (1-6 pm). Silent Auction; live entertainment, yums, cheap stuff; movie & theatre passes, backpacks, home items, cd's & more.

1999 EDMONTON STREET PERFORMERS FESTIVAL Downtown Edmonton, 425-5162. -Until July 18.

KLONDIKE DAYS Downtown Edmonton, City Room City Hall (11 am & 1 pm), SUN 25. Dress Klondike Tea Party and Sunday Promenade (Sir Winston Churchill Sq., 423-2822, 1-7 pm). "Rice Howard Way" THU 22 (11 am-3 pm): Tastes and Sounds, outdoor food fair and Klondike-style music. "Asper Ave." 102-104 Rice Howard Way, FRI 23 (11:15 am-2 pm): Klondike Chukwagun Ballad Parade. "Show Conference Centre, Terrace Way" (10:30 am-1:30 pm): Seniors' Klondike Picnic in the Park. "SAT 24: Sherlock Holmes Yomp & Ffest." *Northlands Park, Klondike Days Exhibition. July 22-31.

MEALS ON WHEELS 11111-103 Ave., 429-2020. SAT 24 (9-11 am): Free Klondike Breakfast. Donations accepted.

SPIRITUAL CENTRE Hawrelak Pk. Amphitheatre, 469-1909. WED 21 (7 pm): Plug In & Turn On to the Power Within with Rev. Kaye Patrick.

Sports

ATO RACING: ANTLER LAKE RACE TRACK 25 km E Ed蒙ton Hwy 16, 2 km E Antler Lake Rd., 998-0842. SAT 17-SUN 18 (10 am-5 pm): CMRC Canadian National Motocross Championships.

LABATT RACEWAY 15 mins. S. Ed蒙ton. OVAL RACING: FRI 16-SAT 17 (7 pm): Can-Am Challenge, FRI 23 (7 pm): Nitre Thunders, DRAG RACING: SUN 18 (ET Drags, SUN 25 (1 pm): Street Legal.

SANGUDO SPEEDWAY SAT 17-SUN 18 (1 pm) International Event.

SUNSET SPEEDWAY SAT 24 (6:30 pm): Late Models.

BASEBALL: Trappers, Telus Field, 10233-96 Ave., 414-4450. WED 21-FRI 23 (7:05 pm): Trappers vs Calgary. SAT 24 & MON 26 (7:05 pm) SUN 25 (2:05 pm): Trappers vs Vancouver.

FOOTBALL: EDMONTON ESKimos Commonwealth Stadium, 667-EKS. FRI 16 (7 pm): Edmonton Eskimos vs Saskatchewan Roughriders.

HORSE RACING Northlands, 471-7379. "Day of Northlands Showcase Racing," Live harness racing Wed-Sat, 6 pm, SUN 1 pm, FRI 16 (2:05 pm): Northlands Live racing spectrum. SAT 17 (1 pm): Northlands Rio Terrace Stakes. (WED 21-FRI 23 (6 pm): Northlands Live Racing Spectrum. SAT 24 (1 pm): Northlands Live Racing Ky AB Handicap.

SWIMMING-THE ALBERTA PROVINCIAL CHAMPIONSHIPS (LONG COURSE) Kinsmen Pool, Ed蒙ton, THU 15 (5-7 pm): Long Distance Events. FRI 16-SUN 18 (9 am-1 pm): Daily Finals. (5 pm-8 pm): Daily Finals. Free Admission.

Classifieds
Deadline for classified advertising is 3:00 p.m. Monday before publication

FREE+FREE+FREE+FREE+FREE ARTIST/NON-PROFIT CLASSIFIEDS Need a volunteer? Forming an acting troupe? Want someone to jam with? Place up to 20 words FREE, providing the ad is non-profit. Ads of more than 20 words subject to regular price or cruel editing. Free ads must be submitted in writing, in person or by fax. Duplicate ads will not be published, except by mistake. Free ads will not be taken over the phone. Free ads will run for two weeks, if you require an ad to be removed or cannot afford to pay for phone or fax the Classified department. Please fax ads to 426-2889, or drop it off at the Embarc Building, 1000 Jasper Avenue. Deadline is 3:00 PM the Monday before publication. Placement will depend upon available space.

artists to artists

Open Auditions looking for actors for indie film project. Filming in late July. Call Taco Dreams Media @ 496-2440.

ra0701

Shard Musical Theatre is looking for a director. The Main stage production of "Celebration" is slated to run Feb/Mar. 2000. All interested candidates should call Shard Musical Theatre's information line at 467-8478 to book an appointment.

ra0715

Want: 1 male actor, 20-40 yrs. Vancouver Fringe Sept. 9-17. Rehearse in Edmonton. Call 438-4641 for info.

ra0716

CITADEL Rice Theatre, 451-8000, THU 15 (8 pm): Hat Christopher Craddock. TIX: \$10.

CRYSTAL LOUNGE 2nd Fl., 10336 Jasper Ave., 421-7861. "Every SUN evening: Amateur Comedy Showcase, open mike, pre-screening/auditions." Every WED (8 pm): Laff City.

GARGOS 10307-82 Ave., 433-4526. "Every SUN: Live Yuk Yuk's comedy night."

ra0717

The McMullen Gallery at the U of A Hosp. seeking exhibition proposals for the year Nov. 1, 1999-Nov. 1, 2000. Deadline July 30, 1999. Info ph 490-2887.

ra0718

St. Thomas Street is holding a call for artists and musicians to participate in their festival. To participate call 460-4399. No charge to enter, all artists keep their proceeds.

ra0719

Variety

B STREET BAR NORTH 11818-111 Ave., 414-0454. Karaoke contest every TUES night (9:30 pm). Until Aug. 31.

CITY MARKET ON 97TH 10153-97 St., 424-9000. SAT 17 (7-2): Baskets and bushels of fresh, local produce. BC fruit including cherries, homemade baking, natural honey and specialty mushrooms. Open all year.

GRANT MACEWAN COMMUNITY COLLEGE 947-7131, City Center Campus, 497-5085. WED 1(3-3 pm): Market Picnic on the Patio: Featuring guest speakers, door prizes, entertainment, for adults 50+. WED 21: Borderline Country William Schroeder. Until Aug. 25. TIX \$5.

NORTHLANDS SILVER SLIPPER 988-4144. Singles dances twice monthly. Club Du Soleil. Club activities: Volleyball, Skating, softball, golf, pool, curling.

RISING STARS 11748-95 St., 481-3451. "Every SAT (4-8 pm): Aboriginal Talent Search: singers or comedians."

Workshops

ALLIANCE FRANCAISE D'EDMONTON La Cite Francaise, 8257 Rue Marie Gaboury (91 St.), 469-0399. "Every THU (7-9 pm): Drop-in French conversation."

GRANT MACEWAN COMMUNITY COLLEGE 947-4301, Arts Outreach. "Summer Guitar Workshop, July 26-30. "Summer Drum Workshop, Kitas No Taiko, Aug. 9-13.

KAMENA GALLERY 5718-104 St., 944-9497. Various Summer art classes: drawing classes \$45 +GST. Learn to paint Alberta landscape in one day (10 am-4 pm): \$25+GST.

THE MARKETPLACE ART SCHOOL Westmount Shopping Centre, 425-5739. Individual and group classes in pencil, pen & ink, acrylic, oil, water colour, clay and wood. Call Loree or drop by.

SOUTHGATE LIBRARY 495-1822. "Every third TUES & THU: Take the Terror out of Technology, 7-8 pm; every third WED & FRI, 2-3 pm (July & August). TUE 20-FRI 23,



Edmonton audiences get to see so many jugglers, acrobats and daredevils during the Fringe and the Street Performers Festival (which runs until July 18), can you blame them if they've gotten a little jaded? "Oh sure, this guy's riding a bike while standing on the handlebars," the crowd is likely thinking, "but you'd think he could juggle something at the same time..."

VUE WEEKLY • JULY 15 - JULY 21, 1999

Edmonton's Vertrek Ensemble's new CD is called Departures. It's an experimental musical journey recorded in London with the help of composer and guitarist David Baily. Find out more about Vertrek Ensemble on the next edition of CJUR's Alternative Music Profile show Dig Deep. Listen to Dig Deep on Destination Venus with Darren Zenko, Friday July 16 at noon on FM 88.

The Vertrek Ensemble on CJUR is produced by Mark Pickersgill.

Lectures/Meetings

ALBERTA ENTREPRENEURS ASSOCIATION/EDMONTON BUSINESS CONNECTIONS ASSOCIATION Dawson Park, 89 St. Rowland Rd., 102 Ave., 414-1253. TUE 20 (5-8 pm): 2nd Annual Picnic in the Park Business Mixer. TUE: \$10 members, \$131 non-members; \$15 door.

CASTLE DOWNS LIBRARY 9 Lake Beaumaris Mall, 15333 Castle Downs Rd., 496-1804. THU 15 (7 pm): Freenet Demonstration.

COMMUNITY NEW VENTURES PROGRAM Mennitone Centre for Newcomers, 100, 10010-107A Ave., 424-7709. Learn About Starting a Small Business: TUE 20: Start up considerations. THU 22: Introduction to Financial Planning and Bookkeeping.

THE COMMUNITY SHAMANIC DRUMMING AND HEALING CIRCLE #75-1826, 951-2324. "Every FRI, 7 pm, everyone interested in learning Shamanic journeys are welcome."

IMAGES ALBERTA CAMERA CLUB John Janzen Nature Centre, 469-9776. Interested in Photography? Meetings every 2nd and 4th THU each month, 8-10 pm.

MULTIPLE SCLEROSIS SOCIETY Centre, 11203-70 St., 452-4661. "Second and last THU of every month a support group for spouses and partners of people who live with Multiple Sclerosis."

OVEREATERS ANONYMOUS 423-2546. A support group for compulsive eaters based on the 12 steps of Alcoholics Anonymous.

TRUC LAM BUDDHIST MONASTERY 11228-97 St. "Every FRI, 6:30-7:30 pm. Learn Buddhist meditation and relaxation techniques. Fee: non-denominational classes taught in English.

VISUAL LINKS 200, 5041 Calgary Trail N., 413-3197. Meetings "Every WED, 7:30-8:30 pm, How to make money on the Internet."

WEST END TOASTMASTERS MEET-ING 10451-170 St., RM 112, info, Jerry @ 472-4911. "Every TUE: Personal Growth and development in communication and leadership. Listening skills, appropriate feedback, public speaking abilities done in a friendly environment, two-hour weekly meetings."

WINSPEAR CENTRE 429-1992, ext. 238. Hours of the concert hall. Learn about the architecture, acoustics and backstage facilities.

Literary

ASCENDANT BOOKS 10310-124 St., 452-5372. SUN 17 (1-4 pm): Heart Math with JoAnna Shandro. SAT 24 (1-4 pm): Voice Dialogue, Kim Wall.

BACKROOM VODKA BAR Dominion Plaza, 2nd fl., 10324 White Ave., 433-5866. TUE 20 (7 pm): The Best of the Strathcona Playhouse-a Historical Book by Ken Tingley.

EDWYLWYE LIBRARY 8310-88 Ave., 495-1808. MON 12 (8:30 pm): Onward Hol. Book Club, pre-register.

MISTY ON WHYTE 10458B-82 Ave., 433-3512. "Every SUN: Open Stage: Poetry and Prose Readings; acoustic guitar."

ORLANDO BOOKS 10213-82 Ave., 433-7633. Last THU each month, Women in the Arts Poetry Series.

STANLEY A. MILLER LIBRARY 7 Sir Winston Churchill Square, 3rd Fl. Boardroom, 496-7000. "Every second WED (10 am-noon, 1-4 pm): ASNA Chapter: Meet on the last Sat. of each month, WED 14 (10 am-noon), Book Club, \$2."

THE WRITE GROUP Block 1912, Old Strathcona, 104 St. 82 Ave., 413-0951. Meeting every second THU.

LIVE COMEDY 10310-124 St., 452-5372. SUN 17 (1-4 pm): Heart Math with JoAnna Shandro. SAT 24 (1-4 pm): Voice Dialogue, Kim Wall.

CITADEL Rice Theatre, 451-8000, THU 15 (8 pm): Hat Christopher Craddock. TIX: \$10.

CRYSTAL LOUNGE 2nd Fl., 10336 Jasper Ave., 421-7861. "Every SUN evening: Amateur Comedy Showcase, open mike, pre-screening/auditions." Every WED (8 pm): Laff City.

GARGOS 10307-82 Ave., 433-4526. "Every SUN: Live Yuk Yuk's comedy night."

ra0720

The Sterlings should go to... my biggest thanks to Scott Gidich for soothng my aches & pains, being my back-up carpenter—all the ways he supports me & my work. I love you—Tamara

ra0721

Need talented, pretty and fearless actress for a fantastic Fringe play. Must be comfortable with nudity. Call Alex @ 458-0881.

ra0720

Looking for items to be given or donated that are 40's-ish, medevil, or Greta Garbo style. Please call Nancy @ 421-1950.

ra0721

The McMullen Gallery at the U of A Hosp. seeking exhibition proposals for the year Nov. 1, 1999-Nov. 1, 2000. Deadline July 30, 1999. Info ph 490-2887.

ra0718

St. Thomas Street is holding a call for artists and musicians to participate in their festival. To participate call 460-4399. No charge to enter, all artists keep their proceeds.

ra0719

Classifieds



Double fantasy

Dear Sasha: My girlfriend and I are into fantasizing. While we make love, I tell her or she tells me about her having sex with her doctor. She never has and she doesn't want to nor do I want her to, but it is exciting to hear when we're having sex. Is this normal? My latest fantasy was her strapping on a dildo and fucking another guy doggie-style while I watch. However, the more I think about this one, the more I think that I would like her to do this in reality. Am I sick? Do I need help? —Rick

Dear Rick: I will never understand why people are relieved to hear that the word "normal" applies to their lovemaking. It's precisely the fact that it's pervy which makes it so much fun. Add a few props (lab coat, speculum) and you've got your own little bedroom clinic. Calling Dr. Rick to the futon, calling Dr. Rick, stat!

Concerning your dildo fantasy, let's be practical. Too often we're inclined to act out our fantasies while ignoring the fact that the fantasy element is what makes them so compelling. As soon as you consider upping the ante, you face a whole set of potentially destructive problems. It becomes a project, and you tend to start thinking of it only in this context. You risk having ultimate knowledge, and things may not turn out as happily as they do in your dream world.

Your brain is a brilliant editing machine; fast forward to this, make a montage of that, a few quick close-ups and suddenly you've inspired an orgasm. Think of how amazing that is. There is no way you can duplicate this skill in clunky reality. Just read Bruce LaBruce's column in *Exclaim* magazine about a scene he was shooting for *Gang of Foreskins* where he had to clean up a "mudslide" (as he so smoothly puts it), rather than separate the two male actors in mid-sodomy.

Granted, the real thing may also prove to be exciting, but just keep in mind the dynamics of the fantasy

and remember it won't be the same. A film you may want to see is Radley Metzger's *Score!*, an inspiring soft-core (i.e., no penetration is shown) porn flick from 1972—by far one of the most liberal films about sex I've ever seen. Not only are there scenes of male homosexuality (!), but at one point, a young, innocent Catholic woman who has just got her biscuits off with a rush-huffing nun, gives her husband the old back door hello! Watching this amazing sequence makes me wonder just how and when contemporary het porn began putting the "b" into "anal."

Non, je ne regrette rien

Dear Sasha: I've been with my girlfriend since last November. All was going extremely well until about three weeks ago. She went out with a guy from school one Saturday night and she has been cold ever since. I tried talking with her about it, but it was hopeless. Yesterday she finally told me: she regrets the fact that she never had casual sex and that she wants to live that experience (not just once). She tells me she still loves me and I can tell it really hurts her. Unfortunately, she doesn't know if we should stay together, take a break or break up. —CONFUSED

Dear Confused: Well, while she's deciding whether to break up with you or not, I hope you'll be driving her to her casual engagements and supporting her in making a big dad out of you. Many years ago, Lisa Farley wrote in my autograph book, "If you love something, set it free. If it comes back, it's yours. If it doesn't, it never was." What a load of stinky hippie shit. I'm all for saying ciao to someone when they start making decisions which make me feel vulnerable and unhappy and do not promote the overall health of the relationship. I come to relationships with certain expectations, and one of them is that I won't have to hear my boyfriend bemoaning the fact that he didn't get to fuck enough strangers before he met me. Regrets like this, particularly when they haven't been prompted by any negativity or fulfilling sex, are not exactly the loftiest thoughts in the world. If you got into this relationship with the understanding that there would be swinging, that might be different. I'd buy this one a rope and tell her to hit the road. ☺

artists to artists

Had some modern dance or ballet experience, or an inclined interest in Latin side of ballroom. 482-2092

Fan of ECM recordings—let's talk exchange. 482-2092

Harcourt House: Ongoing submissions accepted for the Font Room from members and local artists. For info Ph. 426-4180.

ra0617

musicians available

Musician/accompanist looking for work—acoustic rhythm & lead guitar, vocals, slide, steel, bass harmonic, classic mandolin and percussion. Call Paul 433-6279.

Travel the world...and never leave Edmonton! Volunteer at the Edmonton Heritage Festival (July 31-Aug. 2) For info Ph Mamie @ 488-3378

ra0618

adult classifieds

To place your ad in
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Phone 426-1996.

chat lines

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vw 0701-0722

female escorts

female escorts

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Slim, busty curvaceous beauty.
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423-0292 call Christie. Blonde bombshell hot aphrodisiac massage. Wet and Wild body shampoo jacuzzi relax & recharge. Walk-ins welcome #9, 10592-109 St.

vw 0701-0722

male escorts

Andrew
Muscular and sexy, direct quotes over the phone 413-0339

vw 0817-0722-0729 (8 wks+2wks)

musicians wanted

Vocalist seeking bass for light jazz (coffee shop) Cap. Gary, 452-8424.

Bass player & vocalist needed for hyper blasting death metal band. Call Maggot or Worm at 426-1253.

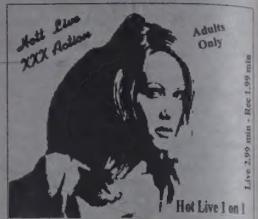
Bass player needed for Celtic Rock Band. Must have ears, gear, and a sense of humour. Ph Tim @ 433-0304.

Musician/Unique musical challenge writing/recording project requires innovative experienced bassist (rhythmic ideal) empathetic attitude assertive Mason 424-6796.

Keyboard player: Unique musical Challenge writing/recording project of diverse atmosphere empathetic attitude essential. Mason 424-6796.

Songwriter that blends industrial with melodic power pop looking for dedicated female vocal. ist/lyricist. 424-8321.

vw 0701-0722



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Chit Chat



musicians wanted

Musician wanted for serious alternative band. All instruments, incl. incl. Drums, Matthews, Banjo, Bass, Guitars, Pumpkins, Live, Jon 467-3498

Summer wanted for original trio with elements of jazz fusion and progressive rock. Lv/mes, 412-1828

Professional coverband seek keyboard player with musical ability. Mansion, N.J.N. Zobie, Ph 466-0674.

Music Instruction for guitar, mandolin, banjo, bass, drums, flute, recorder, Irish tin whistle, and bodhran. Private instruction: focus on individual! Professional, caring instructors with music degrees, quality music instruction since 1981.

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VNU 0224-JUNE-3999

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dance instruction

Swing Classes So Cool! Such Fun! Singles, couples, ages 13-93! Choose 4:30 or 8:00 PM Sunday or 10:00 pm Mon, or Latin, Ballroom, Country available. Starting immediately - register now! Vista Dancecenter 441-6665, 24 hours.

VNU 0217-0715

education

TRAVEL teach English 5 day/40 hr, July 7-11. TESOL teacher cert. course by correspondence. 1,000's of jobs avail. NOW. FREE info pack 438-5704. VNU 0208-0715

Taiwan is short of teachers. Degree/Certificates helpful but not essential. Call Jim @ 1 (780)498-5563.

IS DRINKING A PROBLEM? AA CAN HELP 424-5900

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FAX (604) 872-3001

employment wanted

Arts Admin grad with clerical/accounting/musical theatre background. Creative, loves to organize seeks low level part-position with arts organization. Call Michelle 488-9586.

VNU 0208-0715

help wanted

Great Summer Job: Work with C-Pace in Edmonton to protect the grizzly and Wilderness, and around the Jasper National Park. Make \$5, make friends, make a difference. Phone Jill @ 432-0967.

VNU 0208-0715 (14 wks)

Alberta's Forests are Burning, endangered species disappearing--make a difference. Canvas for 2 pm. Please phone Nick @ 420-1001 after 2 pm.

VNU 0203-0802 (14 wks)

introductions

World 2 World Video Introductions

Put an end to single life forever. For a free consultation and free viewing call 487-7658.

VNU 0215-0805 (4 wks)

metaphysical

HAIRSTYLING—PSYCHIC. Specials: Cut \$8 up, perm \$30 up, spiral \$10 up, streaks \$20 up, naps \$10 up. Gift psychic (teacup, palm, tarot cards: career, love, relationships). Job \$8 up. Taylor's Salon, 10414 Jasper Ave. Free parking. Phone: 425-4824.

VNU 0513-999

models wanted

Female models wanted: 18-23 years—some nudity required. Call 970-4772 for information.

VNU 0215-0729 (3 wks)

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personals

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VNU 0201-0729 (4 wks)

studios

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VNU 0215-0812 (5 wks)

Private-Westend Studio spaces. Good, spacious rooms clean building and low monthly rates. New rooms under construction able to accommodate 4-5 pieces. Book now. Call Mel @ 441-0302.

VNU 0215-0813

video introduction services

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Call 496-9649 for a solution.

VNU 0201-0801

volunteers

Research study women 16+, req'd for graduate on eating problems (binging) all info kept confidential. Call Keri collect 403-210-1831.

VNU 0201-0815 (4 wks)

Edmonton Meals on Wheels. Do you have 2 hours, around noon hour, one day a week to help deliver meals for this worthwhile service? For more information, contact 429-2020.

VNU 0215-0819

Hang out with groovy people from all over the world, all summer! Call Cat at the Edmonton International Hostel 988-6836.

VNU 0215-0824

CLERICAL

Help in office with paperwork.

Weekdays. Time flexible. Good handwriting,

organizational skills req'd. Ph Heather 424-3545.

VNU 0215-0825

VOLUNTEER COOK NEEDED

Share your love of food & cooking. Teach a simple recipe to refugees & immigrants. Learn about other countries & food. Sat, 2.5 hrs. ph Heather 424-3545.

VNU 0215-0826

The 15th Annual Edmonton International Street Performers need volunteers.

Join the fun, held July 9-18, downtown Edmonton. Ph Carolynne Pern 425-5162 (min 18 yrs).

VNU 0215-0827

DO YOU GET LOST EASILY?

Need males with POOR sense of direction to participate in research. Call Dianne or Teresa at UofA,

492-4721.

volunteers

Enthusiastic volunteers needed to assist CMHA Day Camp Program for children experiencing behavioral problems or mental health issues. Contact Muz or Sheena @ 414-6300.

VNU 0215-0828

15th Annual Beat Beethoven '99 8K Run & Walk: SUN, July 25, 1999. Call for Volunteers! Ph 428-1108, 3x5, 238 for info.

VNU 0215-0829

FREE BIKE REPAIR. We are organizing a free bike repair day & bike sale for residents of the inner city. We need donations of old bikes or bike parts, as well as more volunteers. For more info, or a donation, call fed at 477-6204.

VNU 0215-0830

Our volunteers have said "My only regret is that I didn't join this program earlier!" Talk about making a difference & culture, help a newcomer practice English, New Neighbours Program, Edmonton Immigrant Services Association. Ph. Dulari, 474-8445.

VNU 0215-0831

ESL TUTORS NEEDED. Volunteers to teach English to adult immigrants, daytime, weekdays, for 3 hrs, once a week small groups. Orientation provided. Call Heather 424-3545.

VNU 0215-0832

BUS & SHOPPING TRIP. Introduce immigrants to the transit system, stop at a local grocery store, assist with shopping. Day/weekdays, 2 hrs flexible, ph Heather 424-3545.

VNU 0215-0833

VOLUNTEER COOK NEEDED. Share your love of food & cooking. Teach a simple recipe to refugees & immigrants. Learn about other countries & food. Sat, 2.5 hrs. ph Heather 424-3545.

VNU 0215-0834

The 15th Annual Edmonton International Street Performers need volunteers. Join the fun, held July 9-18, downtown Edmonton. Ph Carolynne Pern 425-5162 (min 18 yrs).

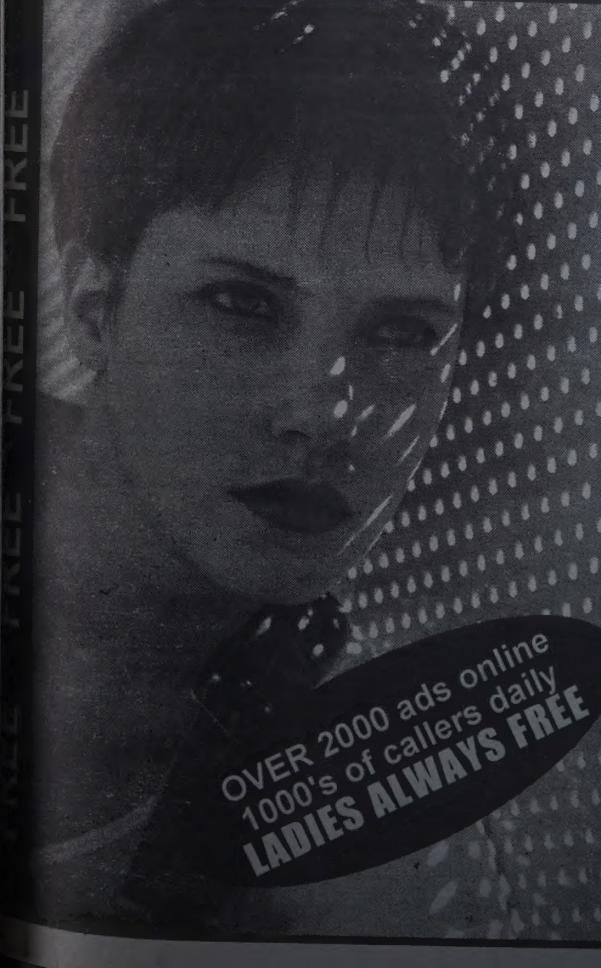
VNU 0215-0835

have some extra time this summer?

Give that spare time to a young child in need of a positive role model! The arbutorus Volunteer Foundation works with children and families involved with Children's Services. We are looking for kind, committed, and non-judgmental adults to volunteer 2 hrs/wk with a child who needs a mentor and someone to participate in recreational activities with.

For more info contact

Karin Boyd @ 427-8564. Or, e-mail:



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